

Vogue

An illustration of a polo match. Several players in red jackets and black hats are on horseback, chasing a ball. The background is a green field with a white boundary line. The word 'Vogue' is written in large, stylized letters at the top left.

INCORPORATING VANITY FAIR

**ADVANCE
RETAIL
TRADE
EDITION**

See Section opposite page 140

**JEWELS
ACCESSORIES
FURS**

OCTOBER 15, 1938 • PRICE 35 CENTS

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J. PAGE 5 38

She sleeps in beauty who chooses Bates. Her flair for fine design is expressed in Bates Bedspreads, as perfectly suited to her personality as her most becoming coiffure.

She satisfies her love of luxury in choosing Bates Fine Percale Sheets.. also she pays gracious tribute to her sense of economy..

for the Bates Sheet is the first truly fine percale ever offered for such modest prices.



THE BEDSPREAD. She crowns her bed with "Laurel Leaves". Fashion is a merry-go-round, and there's a tremendous vogue for stripes again. Especially recommended for those whose incomes may be limited but whose "fortune" is their good taste! Insist on the world famous Bates Crown.

Bates
BEDSPREADS

and

FINE PERCALE SHEETS

THE NIGHT SPREAD. "Zephyr" weight and soft as silk, these spreads are important money savers, making frequent laundering of blankets unnecessary. Sheer rippled cotton, pre-shrunk, wrinkle-proof, require no ironing. In stunning shades of Sky-Blue, Tea Rose, Daffodil, Orchid, Willow Green, Peach, White and Tan.



BLUE



GREEN



GOLD



PEACH



ROSE



WINE



BROWN



How to look like a Sargent portrait. Two hour-glass suggestions under a crystal chandelier. Silver-thread flesh lace over white taffeta, *left*, 155.00 Black with *Zaza* ruching over the shoulders in rose-pattern lace outlined in black sequins, 185.00 Both with gracious-lady trains. MISSES' DRESS SALON—SIXTH FLOOR

BONWIT TELLER FIFTH AVENUE AT FIFTY-SIXTH STREET • NEW YORK



Courtesy
R. H. MACY & CO.
New York

IT'S A SMART FOX that knows all fashions!

*Yet silky, supple Fromm Fox runs the gamut
from brief boleros to magnificent, floor-length coats*



There isn't a trick of Fashion too difficult for Fromm Fox. That's why famous designers everywhere use it for their most important models. Generations of special breeding have made it silky-soft as a fabric in spite of its flattering depth of lustrous fur. See how gracefully it adapts itself to the spiral sleeves...the "uplift" shoulders...the collarless neck of the coat above. You can always tell the finest silver fox by the Fromm trademark, which is stamped on the leather side of every Fromm pelt. You can own its pedigree certificate too, simply by asking, wherever you buy your furs, for the corresponding Fromm medallions and mailing them to Fromm Brothers, Inc., Hamburg, Wisconsin.

FROMM *Bright with Silver* PEDIGREED FOXES

a grand and glorious
GREAT COAT

Macy's introduces the second edition of THE fur-lined Great Coat After Schiaparelli... Who said, "Introduces?" It's *exclusive* with Macy's. And typical of Macy's preoccupation with *high* fashion at *low* prices. This enchanting great coat is a square, straight, boxy, swagger coat, as practical and warm as it is flattering and sophisticated. In town fabrics of solid black, navy, purple-wine, or brown, with white belly-of-squirrel lining, \$139; with white sheared sheepskin lining, 79.95. Blue, brown, or wine wool and cotton mixture tweed, with the same choice of fur linings — squirrel, \$139; sheep, 79.95. Sizes 12 to 20 in the Little Shops on the Second Floor at 34th Street and Broadway.



CLOTHES ★ ACCESSORIES ★ HATS ★ LINGERIE



The Levee Gaiter
Clan Plaid Oxford
The Uncle Sam Gaiter
Big-Button Opera
Bow-Knot Pump



DELMAN

celebrates his phenomenal success by doubling his salon space at Bergdorf Goodman. By acquiring a distinguished Paris design studio. And presenting in London, in New York, and clear across the country a grand shoe collection made up of winners. Shown, the "First Five" — declared favorites of the Delman clientele.

Bergdorf Goodman, New York City • Harzfeld's, Inc., Kansas City • Neiman-Marcus Co., Dallas • C. Crawford Hollidge, Ltd., Boston • Paramount Shoe Co., Scranton Baynham Shoe Co., Louisville • The John Shillito Co., Cincinnati • Blum's-Vogue, Inc., Chicago • Blum's-North, Inc., Chicago • Baynham Shoe Co., Lexington Sax-Kay, Detroit • Julius Garfinckel & Co., Washington • Wyman, Baltimore • Ransohoffs, San Francisco • Maison Blanche Co., New Orleans • Huggins, Pasadena The William H. Block Co., Indianapolis • Kerr Dry Goods Co., Inc., Oklahoma City • Roy H. Bjorkman, Inc., Minneapolis • Denver Dry Goods Co., Denver Sakowitz Bros., Houston • The Halle Bros. Co., Cleveland • The M. M. Cohn Co., Little Rock • Scruggs-Vandervoort & Barney, St. Louis • The Blum Store, Phila. Joseph Horne Co., Pittsburgh • Huggins, Los Angeles • Delman Inc., Palm Beach • Delman Inc., Miami Beach • Delman Ltd., 16, Old Bond St., W. 1, London



*Winter's Tale in especially dark
natural mink - our wide-sleeved
straight coat with a little scarf
to be folded high and soft round
a neck swept bare of curls*

ON THE PLAZA • NEW YORK
**BERGDORF
GOODMAN**
5TH AVENUE AT 58TH STREET





I. MAGNIN & CO.
CALIFORNIA - SEATTLE



*Invitation to Velvet
in du pont rayon*

A breathless sweep of velvet from scooped waist to swift swirl skirt.
It is Gainsborough beauty reborn in the most elegant of modern
velvets—velvet loomed of Du Pont Rayon and silk—a crisp velvet
that moves like music. From **BONWIT TELLER**, Fifth Avenue,
New York. Sizes 12 to 20. Black, fuchsia, Mayan blue. Price, 110.00.

**DUPONT
RAYON**
REG. U.S. PAT. OFF.

Rayon Division, E. I. du Pont de Nemours & Co., Inc., Empire State Building, New York



WYNN RICHARDS

To be given enough Wamsutta *Supercal* sheets and pillow cases for her new home is a bride's dream come true. Her beds will be lovelier because of them, and her laundry expenses less, for years to come. And the memory of the giver will be beloved forever after . . . WAMSUTTA MILLS, since 1846, New Bedford, Massachusetts



Credo of youth — there's no smarter —
 brighter idea afoot than those young,
 young **COLLEGEBREDS** — with "your foot print
 in leather" * to keep young feet young!

(* Reg. U. S. Pat. Off. E. P. Reed & Co.)

E. P. REED AND COMPANY • ROCHESTER, NEW YORK • COLLEGBRED STYLE STUDIO • 47 WEST 34TH STREET, NEW YORK



George Platt Lynes

The sculptured silhouette extravagant with fringe . . . a significant, urbane fashion. An original design.

Henri
Bendel
10 WEST 57
NEW YORK

WITH MEN AND WOMEN OF DISCRIMINATING TASTE IT'S

Longines

WORLD'S MOST
HONORED WATCH



NO OTHER NAME
ON A WATCH
MEANS SO MUCH
AS LONGINES

Beautiful Eugenie, Empress of France, reigned as the toast of world society when Longines won its first award. That was at the Exposition Universelle, Paris, 1867 when Longines watches were but one year old. Since that day Longines has become the world's most honored watch and a symbol of cultured taste among the men and women of 77 countries.

Winners of Ten World's Fair Grand Prizes, twenty-eight gold medals and more observatory accuracy awards than any other timepiece, Longines watches are priced \$40 to \$4000. Authorized Longines Agencies are now exhibiting exquisitely designed 1939 Longines wrist watch styles for men and women. Illustrated booklet sent on request.

Longines

10 WORLD'S FAIR GRAND PRIZES
28 GOLD MEDALS



SILVAS
14K Natural
Solid Gold, 17
jewels \$89.50

GWYN
Natural Gold
Filled, 17
jewels \$52.50

No. 844
Platinum and
Diamonds, 17
jewels \$340.00

No. 116
14K Natural
Solid Gold, 17
jewels \$125.00

New York • Paris

LONGINES WATCHES •

LONGINES-WITTNAUER

WATCHES •

WATCH CO., INC.

AGASSIZ WATCHES •

Montreal • Geneva

TOUCHON WATCHES

you'll "basque" in it



we're young enough—

and so are you

IN CROWN TESTED RAYON 29.95



JANE ENGEL

MADISON AT 79th, NEW YORK CITY

ADEM, Inc., 111 Newbury St., Boston, Mass. • CHEZ NOUS, Inc., 122 E. Delaware Place, Chicago, Ill. • JOSEPHY, Inc., 268 N. Beverly Drive, Beverly Hills, Calif. • THE LAMSON BROS. Co., Jefferson Ave. & Erie St., Toledo, Ohio • MABLEY & CAREW, Cincinnati, Ohio • HARVEY NICHOLS & Co., Ltd., Knightsbridge, London, S. W. 1, England • CHARLOTTE PARKER, 1709 H St., N. W., Washington, D. C. • JOSEPHINE SCULLIN, 387 North Euclid, St. Louis, Mo.; TOWN & COUNTRY, 13 South Angell St., Providence, R. I. • DOROTHY WOODWARD, 2460 Fairmount Blvd., Cleveland, Ohio • MEADE-GROVER, 2007 So. 11th Ave., Birmingham, Ala.

Copr. 1938—American Viscose Corporation

Wings to Beauty

LIQUEEYIII

JACQUELINE COCHRAN

Creams soft as an echo . . . with a "quick-as-lightning" breakdown, and specially formulated for each type of skin.

Powder light as a shadow . . . yet gently clinging, subtly perfumed, and in a wide range of delicate skin tones.

Lotions cool as the dew . . . special conditioners to suit individual complexion needs in any climate or temperature.

Wings to Beauty cosmetics are made by expert chemists in Jacqueline Cochran's own laboratory, under the most rigid supervision for quality and purity, and they are in daily use by the new Bendix winner and many other of America's smartest women.

JACQUELINE COCHRAN



STYLE . . . THROUGH SUPERLATIVE SIMPLICITY

● You see to your left and right a type of handbag, a type of glove, which has always been in style (we speak now of *true* style) and will never be otherwise.

The reasons are three: classic restraint, superlative leathers, workmanship of the highest order. And the chief exponent of this classic permanence has long been (we say it modestly) Mark Cross. The Mark

Cross handbag, the Mark Cross glove, is good not for one season but for many seasons. It is distinguished by style for as long as you may care to wear it. The bags and gloves on this page are choice examples. In whatever leather you prefer them (and they are available in every suitable one) they are, and will remain, in lasting good taste.

They, and many more equally fine, are now to be had in smart stores in every city . . . bringing that rare thing, simplicity, to women who appreciate such things.

Handbags, \$7.50 to \$65. Gloves, \$2.95 to \$15.



Mark Cross

Fifth Avenue at 52nd Street . . . New York

May we send you the name of the Mark Cross representative in your city?

TWO LOVELY NEW EDITIONS OF THE ONE-AND-ONLY

SINGLETTES* by

Van Raalte



"because you love nice things"

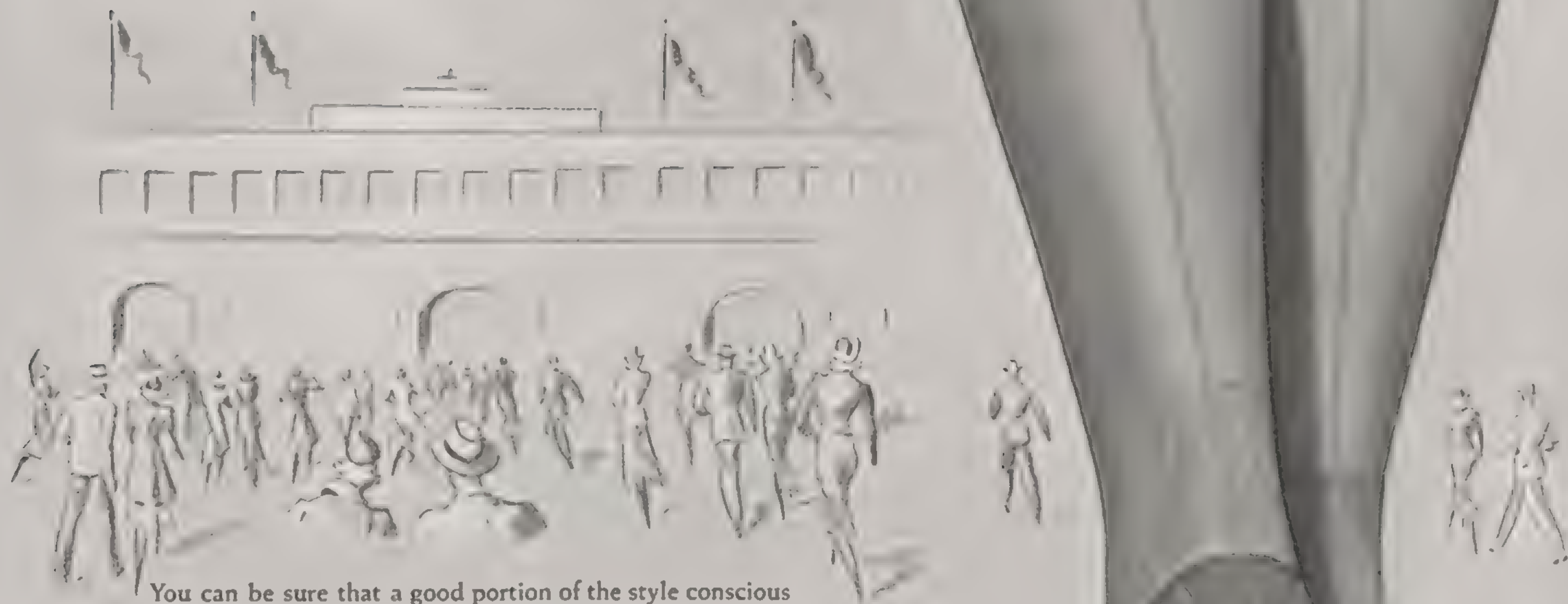
POWER NET, under the bust and at the sides of this Singlette, makes it a most flattering garment. It is all-undies in one. \$

BROAD-STRYPTS, a fine new rayon fabric, makes this Undie Singlette a most flattering garment. It is all-undies in one. \$

● If you want to see your figure at its best, try the beauty-building Singlette. A Girdle Singlette is EVERYTHING to the young, pretty figure — bras, girdle, panties, garters. While the Undie Singlette creates supple, unbroken lines for the girdled figure. You'll find classic versions or new editions of both types in better stores everywhere.

Van Raalte

STOCKINGS • UNDERTHINGS • GLOVES • 295 FIFTH AVENUE, NEW YORK CITY



You can be sure that a good portion of the style conscious women at this season's major games will be wearing the new ADMIRATION COSTUME HOSIERY. It's the Mystery Twist hose made by a secret process. This process makes ADMIRATION outstanding in beauty, comfort and wear. Clearer weave gives greater elasticity . . . shapelier fit from top to toe . . . runs are definitely lessened . . . fuzziness is banished. Give ADMIRATION the wear test. See how much better they really are. Sold by good stores everywhere.

COOPER, WELLS & COMPANY
Saint Joseph, Michigan
Makers of Fine Hosiery Since 1876

Admiration
COSTUME
HOSIERY

F O R T H E W O M A N W H O C A R E S

GUERLAIN



THE LIPSTICK  OF YOUR DREAMS

THE NEW CANNON TOWELS IN

Decorators'



• Even if your plumbing is white, you can still have a peach and blue bathroom! Tint the walls; then stock the towel-bars with solid-color Cannon towels. These are the new "sculptured" textures. About 79c up.

TEXTURES



• Your home might have a bath-dressing-room done up in water-proofed chintz and Cannon towels in nectarine and vine-green. Roses and ribbons and all sorts of romance in these designs! About 69c to \$1.

FLORALS



"CANNON"
fine quality

Cannon Towels

From Cannon Mills—makers of Cannon towels, sheets and pure silk hosiery

Colors



• Or if you're pridefully installing a very modern bath, consider Cannon as your really right towel equipment. Patterns on the modern plane, or pure concentration on color. This group, from about 69c to \$1.

MODERNS

The DECORATORS' SERIES

CANNON, this fall, calls your attention to something sparkling-new . . . towels matched to sample in true Decorators' Colors . . . the most successful designs and zestful colors in a lifetime of towel making! And purposely planned for the trend toward related decoration in bedroom and adjoining bath.

With these Decorators' towels, you can *do things!* Mass your colors with matched sets of towels. Blend towels with the newest tiling . . . or color-up the bathroom that's never seen tiling! You can have modern towels, masculine towels or ones that are frankly pretty-pretty (and proud of it!).

And Cannon towels are made for something more than draping over towel rods! Because Cannons, for all their color-richness, have rugged constitutions. Thick-woven, deep-drying, long-lasting towels, so expertly dyed that the tenderest tints are unfading. They're towels for serious business at not-too-serious prices . . . as low as 25c, in fact—with tops at \$2. Matched sets come in many of the designs.

The Autumn Bride

GOES SHOPPING FOR

Sterling



Naturally **SHE WILL CONSULT HER JEWELER.**

To appreciate the complete distinction of these unusual patterns, by Wallace, you must see them at your jeweler's.

☆ The art of designing fine silverware is not something to be mastered in a year...or even in a lifetime. Perhaps that is the secret of the superlative loveliness of Wallace designs. The House of Wallace...founded 1835, has advanced ideals of silver craftsmanship that are honored today.

☆ Ask for "15 Leading Sterling Silver Patterns by Wallace"

... designs pure and classical of form, one of which is certain to "set" in perfect harmony with the decorations of your dining room.

WALLACE
Silversmiths
 WALLINGFORD • CONNECTICUT

Kalmour from Celanese

What's called Celanese® rayon from
Korea with subtle twisted textures that
flow in graceful pleats and folds.
Celanese® rayon comes in from
Celanese Corporation, 1945



DSR



The kind of shoes that take you walking and make you love it! Exceedingly good to look at with their spirited young lines . . . their nice way of giving a soft smartness to the new bulky fashions. And their fit and feel calls for all your superlatives! Heels seemingly glued to the back of your foot along with plenty of wiggle-room for your toes. Because Skuffies . . . like all Foot Savers . . . are made over an exclusive Shortback* Last that fits heel *and* toe, not heel *or* toe. Our Style Booklet and the name of the store nearest you is yours for the asking. Write: The Julian & Kokenge Company, Makers of Foot Saver Shoes and Foot Saver Skuffies, 60 W. Main St., Columbus, Ohio.

A—SKIPPER. *Your best bet for tweeds! Trim but sporting . . . in Wine Bucko, with Wine Calf.*

B—HAGUE. *Dressmaker Skuffie with platform sole, Dutch Boy Heel. Perfect for suits. Black Bucko with Wine piping.*

C—CAMARGO. *A pump that teams with your whole gamut of day clothes. Malaga Seal, Calf Trim, highly perforated.*

Copyright 1938, The Julian & Kokenge Co.

•Reg. U. S. Pat. Off.

Skuffies
BY FOOT SAVER

THE
"Fifth Avenue
Type"



See page 137
for the names of
some of the fine
shops where you
may obtain this frock
*REG. U. S. PAT. OFF.

Slim, Neat...with a dash of drape...
in a new suave crepe of

ACELE* ACETATE RAYON
AND OTHER FINE DU PONT RAYON YARN



ACETATE DIVISION, E. I. DU PONT DE NEMOURS & CO., INC., EMPIRE STATE BUILDING, 350 FIFTH AVENUE, NEW YORK CITY

RONSON

WORLD'S GREATEST LIGHTER



"BE MODERN—GO RONSON"

Smoke
Gracefully



Smoking Gracefully.

Lots of us thought Burgess Meredith slammed at women smokers a bit too roughly, not so long ago when he declared they've never learned to do the thing gracefully. Be that as it may, beautiful and feminine smoking accessories add greatly to a smart woman's charm. I've seen nothing more apt to give Mr. Meredith a change of heart than Ronson's new styles in light-ers.

Excerpt from an article headed "Smoking Gracefully" which appeared recently on the Society and Style page of a prominent New York City newspaper.

The model shown above is the LITERPACT

The lighter which lights every time... A wealth of handsome styles for pocket, handbag, desk and table... Prices to suit any pocket-book... At your jeweler's, department store or any shop

selling smokers' fine articles... A postal card will bring you the free, picture-full book "What's New in **RONSON**"; please give dealer's name... Address **RONSON**, Newark, New Jersey.

*"You'd think a Packard
was made for women
only"*



**LET THE TRAFFIC
SIGNS PROVE IT!**

As a suggestion to the member of the family who does most of the driving, we believe a drive in a new 1939 Packard Six or Packard One Twenty will be a revelation to you.

For never before has any car met a woman's needs so perfectly—and you can prove that best with the aid of your local traffic signs. For example: drive up



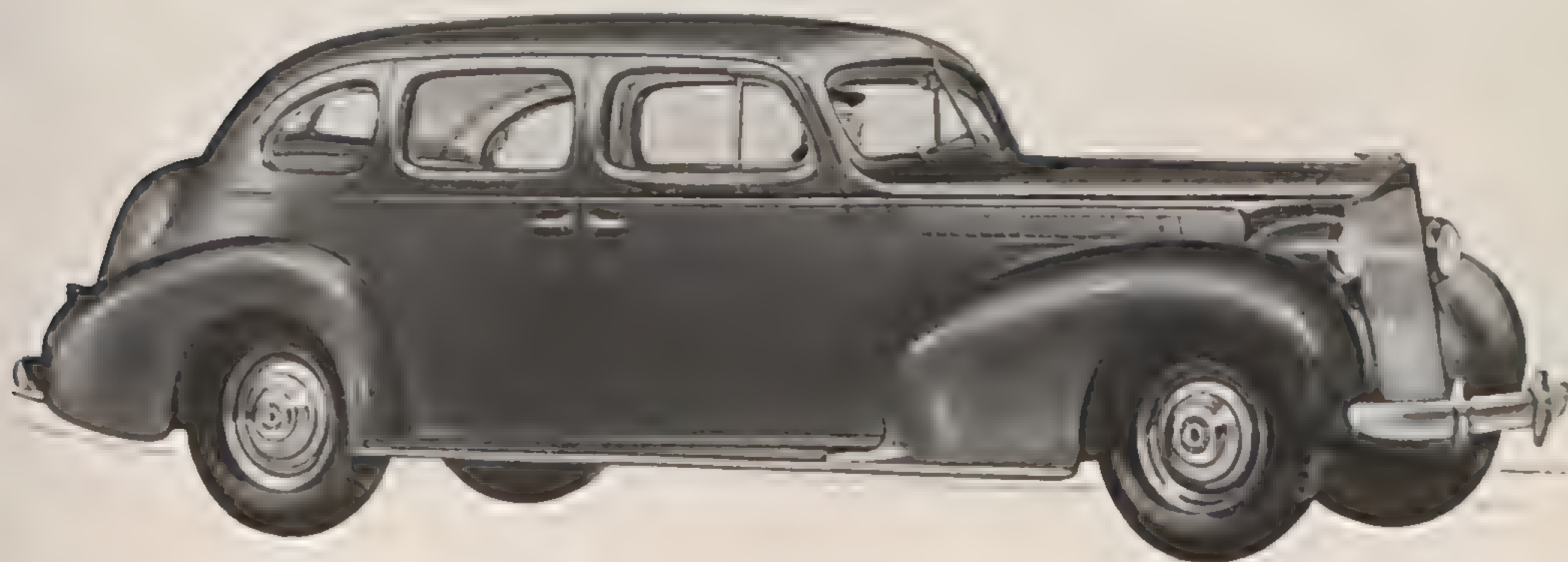
to one of those "1 Hour Parking" signs in a new Packard Six or Packard One Twenty, and notice how delightfully easy the car is to park!

On your daily jaunts to the stores or the school, the traffic lights, the "Stop" and the "Slow" signs will take a lighter toll of your energy. For these new Packards are so incredibly easy to handle that you simply *can't believe* you're driving a big, luxurious car. And when you turn in at your Country Club,

you'll be glad you're driving the car with the smartest lines and the most distinguished name in motoring.



So—collect your husband and hurry to the nearest Packard showroom. You'll be delighted with the stunning new Packard interiors. You'll find you *can* afford a Packard—and once you drive it, we know you'll agree that for a woman's needs... "Nothing can touch a 1939 Packard!"



THE NEW 1939
PACKARD SIX & 120*

*(Also known as Packard Eight)

ASK THE MAN WHO OWNS ONE

Sleek Freedom

PLUS CURVE CONTROL
IN EVERY CARTER'S

SKINFLINT COMPLETE—F104 (Main illustration) An all-in-one of "Lastex" cotton-rayon jersey knit fabric with pantie bottom and net bandeau top. Adjustable shoulder straps may be worn straight, crossed or halter style. Detachable garters. Talon leg opening for comfort. Peach. Even sizes 32-38. \$5.00.

MOULDETTTE PANTIE—P102 (Right) Long, with smooth fitting of popular "Lastex" cotton-rayon Mouldette fabric. Ideal for sports and under gay party dresses. Peach—White. Even sizes 24-30. \$3.00. BANDEAU sizes 32-36. \$1.25. —B0—Even sizes 32-36. \$1.25.

DEBULETTE GIRDLE—G135 (Below) Excellent holding qualities. Special "Lastex" and rayon fabric. Moulds and holds without a bone. Peach—White. Small, medium, large. \$3.50. BANDEAU —B3—Even sizes 32-38. \$1.50.



YOUTHFUL FIGURES with wayward ideas don't have to live a strait-laced life! You'll find *unbounded* freedom in a Carter's—yet every curve sleekly controlled to smart loveliness—every line trimmed to lean liveness. They're little gems when it comes to smoothing derrières and diaphragms—flattening tummies—giving thighs that long youthful look . . . and cupping a bosom to a lovely firm curve. There are so many intriguing new Carter girdles, pantie girdles, and completes this season it's ever so easy to select exactly the right ones for your particular figure needs. Some are light as down—others more determined—but all give you smooth control without apparent effort. And they're so moderately priced you may easily buy a complete wardrobe. All better stores everywhere. From \$1.00 to \$15.00.


Carter's FOUNDATIONS *Pre-shrunk*



The Genuine
Alaska Sealskin
is always identified
by this mark



ALASKA SEALSKIN — *Key Fur in a Season of Elegance*

Alaska Sealskin gives you to perfection the new glamour, the new femininity, the new elegance that you must have in your basic fur coat this year. Sleek, luminous, rich, this is the fur that captivated the Paris couture, and whose enduring flattery will enchant you. In *Safari Brown*, attuned to the color vogue, or in *Black*, the ever-classic *Wherever better furs are sold.*

SKINS DRESSED AND DYED BY FOUKE FUR COMPANY, ST. LOUIS, MO. . . . AGENTS OF THE U. S. GOV'T FOR THE PREPARATION AND SALE OF ALASKA SEALSKINS

du pont rayon glorifies the new Susan Wayne

*... it buttons
to the hem —
goes everywhere
with everything.*

The Susan Wayne is one of the grandest little thorbreds in forty-eight states—a chameleon dress that can be as giddy or as tailored as the hat you put on. Naturally, its fabric, Pinpoint, is woven of Du Pont Rayon. For a Susan Wayne must have the best. Grand shoulders. Young yoke. And the new bloused softness. Sleeves push up or down. The collar is detachable, of course . . . Under \$20.

Below, we list some of the shops.



Aüler, Leopold . . . Savannah, Ga.
The Blum Store . . . Philadelphia, Pa.
Bowman & Co. . . Harrisburg, Pa.
Braunstein's . . . Wilmington, Del.
Brett's . . . Altoona, Pa.
Brown, John A. . . Oklahoma City, Okla.
Brozman's . . . Williamsport, Pa.
Buffum's . . . Long Beach, Calif.
Cabaniss Co. . . Columbia, S. C.
Cabaniss Gardner . . . Greenville, S. C.
Cherry & Webb . . . Providence, R. I.

Cohn, M. M. . . Little Rock, Ark.
Erie D. C. Co. . . Erie, Pa.
Fair, The . . . Anderson, Ind.
Fair, The . . . Fort Worth, Texas
Famous Barr & Co. . . St. Louis, Mo.
Fishgall's . . . Sioux City, Iowa
Forbes & Wallace . . . Springfield, Mass.
Franklin Simon . . . Greenwich, Conn.
Franklin Simon . . . New York City
Freedman's . . . Waterbury, Conn.
Garfield Leichter . . . Wichita, Kans.

Gillman's, Inc. . . Hartford, Conn.
Goldring's . . . Shreveport, La.
Goldring c/o Godchaux . . . New Orleans, La.
Herbert, W. P. . . Troy, N. Y.
Herman, L. . . Danville, Va.
Livingston Bros. . . San Francisco, Calif.
McCoy, Simms, Johnston . . . Texarkana, Ark.
Mabley & Carew . . . Cincinnati, Ohio
Petersen, J. H. C. . . Davenport, Iowa
Popular D. C. Co. . . El Paso, Texas
Primrose Shop . . . Montclair, N. J.

Renard's . . . Tulsa, Okla.
Rich's . . . Atlanta, Ga.
Robinson, J. W. . . Los Angeles, Calif.
Selman, H. P. . . Louisville, Ky.
Sibley, Lindsey & Curr . . . Rochester, N. Y.
Slattery, E. T. . . Boston, Mass.
Slattery, E. T. . . Brookline & Wellesley, Mass.
Stevens, Chas. A. . . Chicago, Ill.
Thalheimer Bros. . . Richmond, Va.
Vogue, The . . . Chattanooga, Tenn.
Voorhees, H. M. & Bro. . . Trenton, N. J.

schiaparelli **jewelry**



AVAILABLE AT: Saks Fifth Avenue, Bonwit Teller & Co., R. H. Macy & Co., Lord & Taylor, Abraham & Straus, L. S. Ayres & Co., L. L. Berger Co., Wm. H. Block Co., The Blum Store, Bon Marche, Sacramento, Bonwit Teller & Co., Phila., Braunstein's, Jane Brick, Buffum's, Herbert N. Bush, Carson Pirie Scott & Co., T. A. Chapman Co., Christman Dry Goods Co., Coulter's Wilshire Blvd., Damon's, Davison-Paxon Co., Dayton Co., Emery Bird Thayer D. G. Co., The Fair, Ft. Worth, Marshall Field & Co., Field Schlick Co., Foley Bros. D. G. Co., Forbes & Wallace, G. Fox & Co., Frederick & Nelson, Goldsmith's, Goldwater's, J. J. Haggerty Co., Halle Bros., D. J. Healy Co., Wm. Hengerer Co., L. Herman Co., Hershey Dept. Store, Hess Bros., Higbee Co., C. Crawford Hollidge Ltd., D. H. Holmes Co., Ltd., Joseph Horne Co., J. L. Hudson Co., George Innes Co., Kerr D. G. Co., F & R Lazarus Co., Lipman Wolfe Co., Livingston Bros., Harry S. Manchester Co., The Marston Co., May Co., Cleveland & Los Angeles, Gus Mayer Co., Ltd., Meier & Frank, Meyer Bros., Miller & Rhoads, O'Connor Moffatt Co., M. O'Neil Co., H. & S. Pogue Co., Popular D. G. Co., Rich's, J. W. Robinson Co., Sage Allen Co., Sakowitz Bros., Sanger Bros., Scruggs, Vandervoort & Barney, Sibley Lindsay & Curr, Albert Steinfeld Co., Stix Baer & Fuller Co., A. Stowell & Co., Tepper Bros., Thalheimer Bros. Co., Titche Goettinger Co., John Wanamaker, Phila., Raphael Weill & Co., Wolfs, Des Moines.

Put your best foot forward
in shoes with
SCUFFLESS HEELS!

Pictured in the background is the Du Pont "Wonder World of Chemistry" building which will be one of the features of the New York World's Fair, 1939.



"Stratford"—a BRITISH WALKERS suede step-in pump for town wear. High flung... with trim stitchings... and slashed sides, held snug across the instep by a smart-looking braided elastic strap. And with *Scuffless* heels that match the rich brown suede.



Scuffless "PYRAHEEL"
REG. U. S. PAT. OFF.

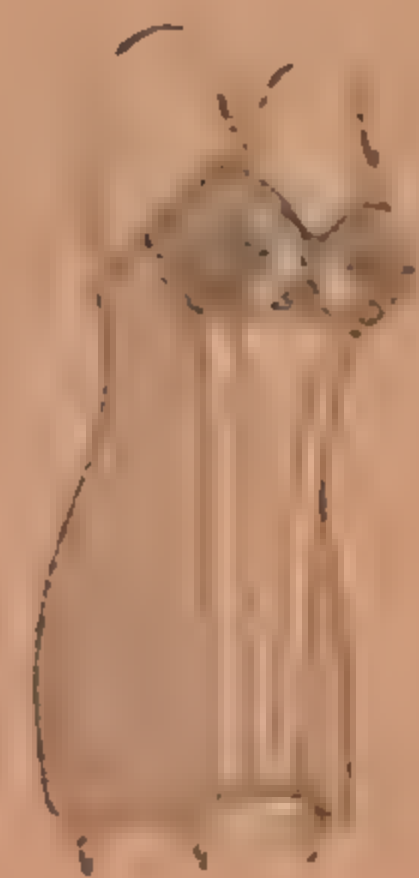
E. I. DU PONT DE NEMOURS & COMPANY, INC.... PLASTICS DEPARTMENT.. ARLINGTON, NEW JERSEY



FOREVER

AFTER...

Those precious moments of triumph come most often to the woman who has learned the magnetism of supple figure beauty. For her...*Foundettes* that firmly and kindly mold in lines long to be remembered.



Lite-line Foundette all-in-one. Fashioned by MUNSINGWEAR experts of an entirely new fabric of "Lastex"™ that's a twin in looks and action to the imported band-loomed type. Double panels of feather-stitched one-way stretch "Lastex"™ faille for smooth profile flattery. Style 4308. At better stores. MUNSINGWEAR, INC., MINNEAPOLIS

*Knit of "Lastex" yarn

Foundettes
BY MUNSINGWEAR



Sketched at the St. Regis: In these formal costumes made of Hockanum Woolens, the artist has painted a picture of the new mode more eloquent than any amount of written description. Richness of color...softness of texture...supple grace in every line...these are the things demanded of fabrics, these are the things supplied by Hockanum. On sale in good stores all over the country...these fine woolens are being featured in the season's smartest models (coats, suits and dresses).

Hockanum Mills, Rockville, Conn. Founded 1809
 Division of M. T. Stevens & Sons Company, North Andover, Mass.
 J. P. Stevens & Co., Inc., Selling Agents, 261 Fifth Avenue, New York

H O C K A N U M
Woolens

*Slick as
a whistle — ON AND OFF LIKE A CHARM*



*They're
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RIGHT:
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this girdle of satin and
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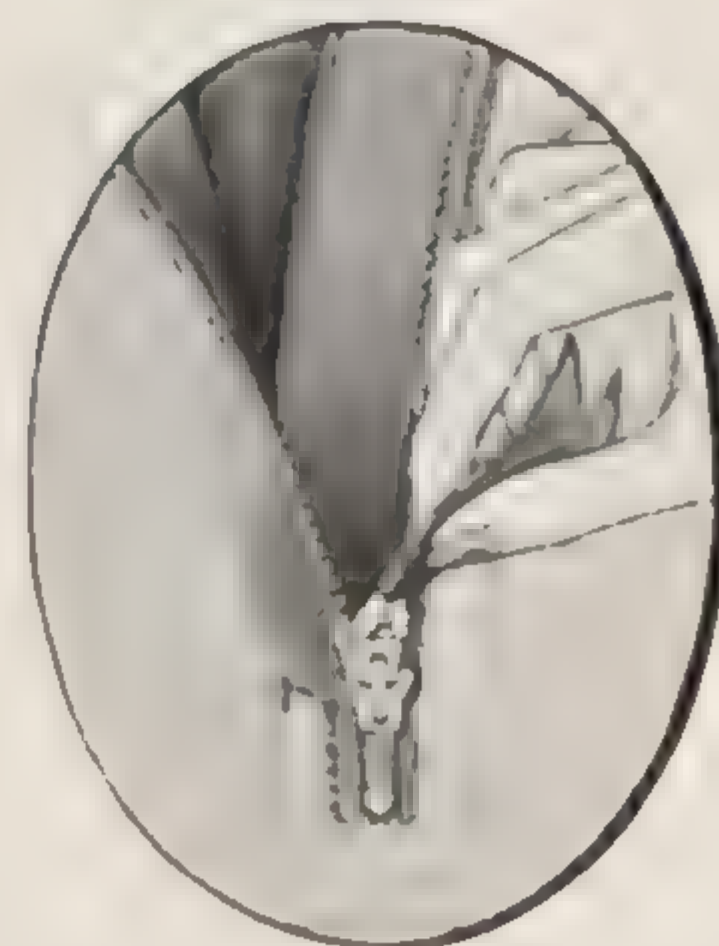


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*Inquiries and Material Concerning This Contest Should Be Addressed to:
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Please enroll my name as an entrant in Vogue's Prix de Paris contest.

Name _____
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V-10-15-38

CONTEST RULES

① Each entrant must be a member of the graduating class of 1939 in a United States college or university which grants a recognized A.B. or B.S. degree.

② Each entrant must fill out an entrance blank. These blanks may be mailed immediately, or with the answers to the first quiz, not later than November 20th.

③ The contest will consist of two parts: first, a series of five quizzes to be answered by the entrants; second, a thesis (not to exceed 1500 words) on a subject to be selected by Vogue.

④ The first quiz of the series, based on the October 1st and 15th issues, will be published in the November 1st and 15th issues. The succeeding quizzes will appear in the issues of December 1st, January 1st, February 1st, and March 1st. Save your copies of Vogue until the end of the contest; you may need them for reference.

⑤ Papers will be graded on these points:
(a) Clear and vivid writing.
(b) Dramatic presentation of ideas.
(c) Fashion knowledge derived from a study of Vogue.
(d) General information.

⑥ Answers must be mailed on or before the 20th of the month in which the test appears. Papers received with insufficient postage will not be accepted.

⑦ Entrants will be required to send answers to all five quizzes and write a thesis in order to be eligible for a prize.

⑧ Subjects for the thesis will be announced January 1st. Theses must not exceed 1500 words and are due on April 20, 1939.

⑨ All test papers and theses must be typewritten in double space on one side of the page. The name and college of the contestant must appear on every page.

⑩ The judges of the contest will be the Editors of Vogue. Their decision will be final.

⑪ The winners of the *Prix de Paris* will be announced on or about May 15th, 1939. The girls selected by the Editors, on the basis of test answers, theses and interviews, will join Vogue's staff for the following year.

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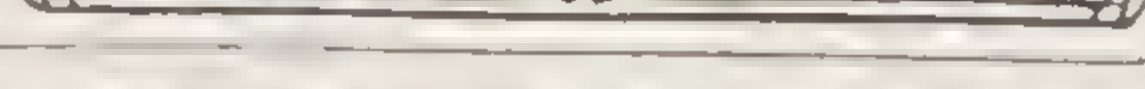
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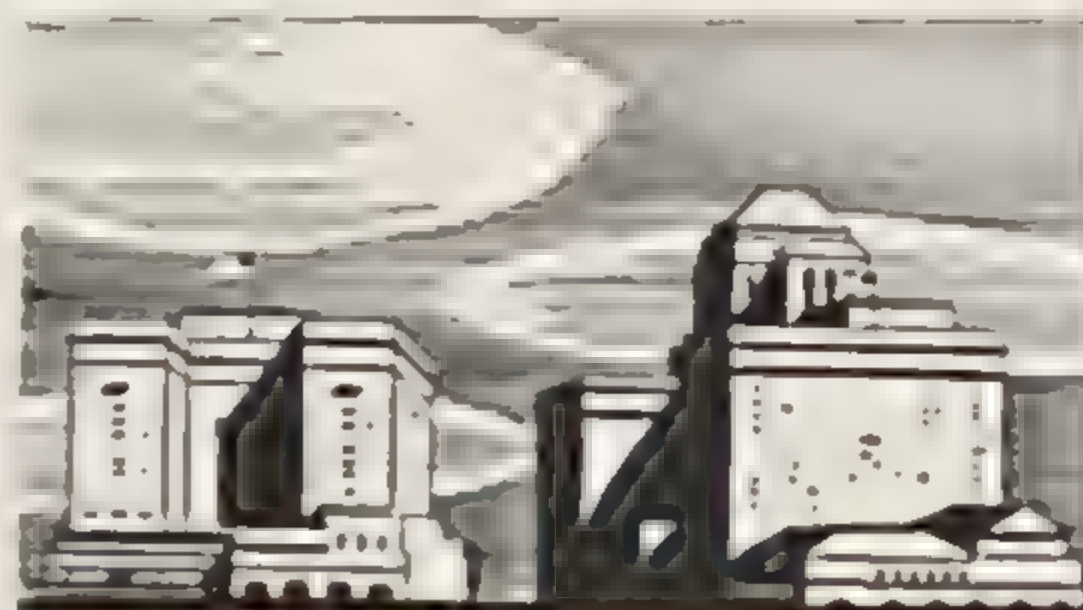
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S SHOES

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New York

Dear Margo:

I'll never cease being grateful for the "tip" you gave me on your last visit. With Vogue's Address Book as my personal "courier", shopping has really been fun. I also followed your suggestion and made it up into a real, little address book for my purse. On your next trip, we'll have time for all the new matinees.

Love,
Caroline

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"LIGHTS, CAMERA"—and *Judy'n Jill* are all set for their big campus scene. *Judy* in her "Zip'n Tucker" dress—a youthful wool finely tucked to accent her slender figure. In aqua, rose, gold, green. Sizes 11 to 17. 19.95. *Jill* wears her "Sweetheart" dress—a slim, wool herringbone tweed with two heart pockets and six red hearts in a row, marching gayly down the waist. Grey, beige, aqua, royal. Sizes 9 to 15. 19.95.

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If wishes were cars (lazy as we are) we'd all ride, but in-as-much as they aren't, take the next best thing, **GOOD SHOE-CRAFT OXFORDS**. In them, one is afoot with the sensation of being afloat. **SEVEN-UP**, above, fits like a glove—ankle-high, it molds and holds the foot in a gentle, stern way to eliminate flitting, even though it wears a high heel. Take your choice of black or brown suede, or black tissue kidskin, and be expertly fitted in any size from 2½ to 12, AAAAA to C width. An exceedingly good value **12.75**

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VOGUE COVERS

High rodeo



Pendleton, Cheyenne, or Madison Square Garden—it's all one whenever the Rodeo comes to town. This year, it came on October 7, and you still have time to put on your hypothetical ten-gallon hat and go over to the sawdust arena before October 30, the closing date.

News this year is that the Rodeo is running five days longer than before, and that the prize money has been jacked up (together with the entrance fees for each contestant—like horseracing stakes—this totals \$50,000 in cash). As you know, the contests cover everything from fancy roping and trick riding to bronco busting and wild horse racing, and the cowboys and cowgirls are Western champions with impressive careers behind them. It's all very tense and exciting and dangerous, and everybody loves it.

Matinées (if we can use so gentle a word for this spectacle) are on Saturdays and Sundays.

Hippodrome acrobatics

Jai alai has taken such a hold on the town that although we mentioned this gymnastic game last month, we're still talking about it. Over at the Hippodrome, teams from Cuba, Spain, Mexico, and Miami are playing it like mad every night. As you know by now, there are four games each evening, and once you settle down (on the edge of your seat) to watch, you soon find yourself entreating the lagging team to "Arriva! Arriva!" with true Basqueish fervour.

The jai alai players, by the way, have an almost knightly code. Besides keeping rigid training rules, "any player who at any time is adjudged dishonest...or in any way conducting himself in a manner unbecoming to a gentleman"...forfeits his right to play the game, and automatically loses the pension that he would ordinarily get from the Spanish Jai Alai Association when he retires at thirty-five.

Here are a few more facts we've discovered. Made exclusively by

Spanish natives who train for the trade from childhood, the "pelota" (ball) is three-quarters the size of a baseball and much harder. If it has the slightest scratch on its baby goat-skin cover, the player demands a new one, and gets it....

...Recently the American Jai Alai Association has put out "selector cards," on which you choose a team in each game and get a money prize if you "select" correctly. This has all the fun of betting and is still legal... World's champion Piston, the twenty-five-year-old Spaniard, is engineering so many fantastic shots on the "fronton"—and with such daring and grace—that pale ladies in the audience are growing paler, and glazed-eyed husbands are kneading their hat brims like dough.... As a sedative between games, Don Alfonso's orchestra gives you dulcet Latin-American music, and Violeta and Rosita, followed by Yoyita and Maravilla, sing Mexican and Spanish ditties.

Breakfast at twelve

Down in New Orleans, they have solved the Sunday problem by breakfasting well at twelve and buffet-supping at seven or so. And now, thanks to Helen Guelberth Andrews and her New Orleans Restaurant on Sixtieth Street, you can do it here.

Breakfast in Louisiana (and here) is really something; the traditional hominy-grits served with a lavish hand in great bowls, and liver à la Begué delicately cooked in deep fat as old Madame Begué used to do it fifty years ago. With this, you have café au lait, and, if you can bear it, superb waffles made with cream and served with cane syrup that is far more right with them than our well-known maple. Mrs. Andrews doesn't restrict you to this, however; shirred eggs with chicken livers are always at hand, and sausages for the very conventional.

On Sunday evenings: gumbo and salad, and pecan pie for dessert; and these, if you can't get in, will be sent out to you, which is one of the things this town has needed for years. And if you will add to this a large pot of freshly dripped New Orleans coffee that is the special Andrews blend, why go out at all? They will



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THE TOWN

sell you a pound of this along with the gumbo (or even without it), and its special flavour rounds out the gumbo to perfection.

Dietetics without tears

Perhaps you've already tasted the Sherry-Netherland's newly inaugurated dietetic luncheon. We went up there a little warily. Having had experience with diets before, we knew they usually lacked a certain "elan." How the Sherry-Netherland manages to make a highly scientific meal attractive to both dieters and non-dieters is a mystery to us. Possibly Dr. Estelle E. Hawley (of Rochester Strong Memorial Hospital), who has planned the meals, is something of a gourmet in spite of her profession.

This special luncheon is available every day except Sunday—and, of course, you can have the regular menu, as well. Miss Mary Cooper, permanent dietetic consultant, will help your particular food problems.

Football line-ups



Any morning, now, you'll feel compelled to whistle "Eli Yale" or "Ten Thousand Men of Harvard" in your shower, for football contagion is in the air. Saturdays you'll be following your favourite colours all over the country, so we've drawn up some head-line games for your notice.

There's a good choice this week-end (October 15)—Army plays Harvard at Cambridge; Yale and Navy meet at New Haven; and the Princeton-Pennsylvania fracas will be down at Palmer Stadium.

FUTURE NOTEWORTHIES:—

October 22: Pennsylvania-Columbia at Philadelphia; Dartmouth-Harvard at Cambridge; Navy-Princeton at Baltimore.

October 29: Yale-Dartmouth at New Haven; Columbia-Cornell at Baker Field; Harvard-Princeton at Cambridge.

November 5: Yale-Brown at New Haven; Navy-Notre Dame at Baltimore; Colgate-Syracuse at Syracuse.



November 12: Amherst-Williams at Amherst; Columbia-Navy at Baker Field; Princeton-Yale at Princeton.

November 19: Army-Princeton at Princeton; Harvard-Yale at New Haven; Columbia-Syracuse at Baker Field.

November 24: Columbia-Brown at Providence; Cornell-Pennsylvania at Philadelphia.

November 26: the Army-Navy classic at Philadelphia.

After the game

Like an out-of-season groundhog, we've been rooting around in college towns for some flavoury spots to go for after-the-game gaiety.

NEW HAVEN...Since last year, the sacred portals of Mory's, former for-men-only Yale undergraduate hang-out, have been opened on football week-ends for ladies with Eli escorts. The dinners are tasty, and the famous Mory's Green Cup—a combination of champagne and other ingredients—is a wonder potion.... Then, for dancing in a sympathetic atmosphere, wheel over to the Seven Gables Inn, on the Post Road near Milford.

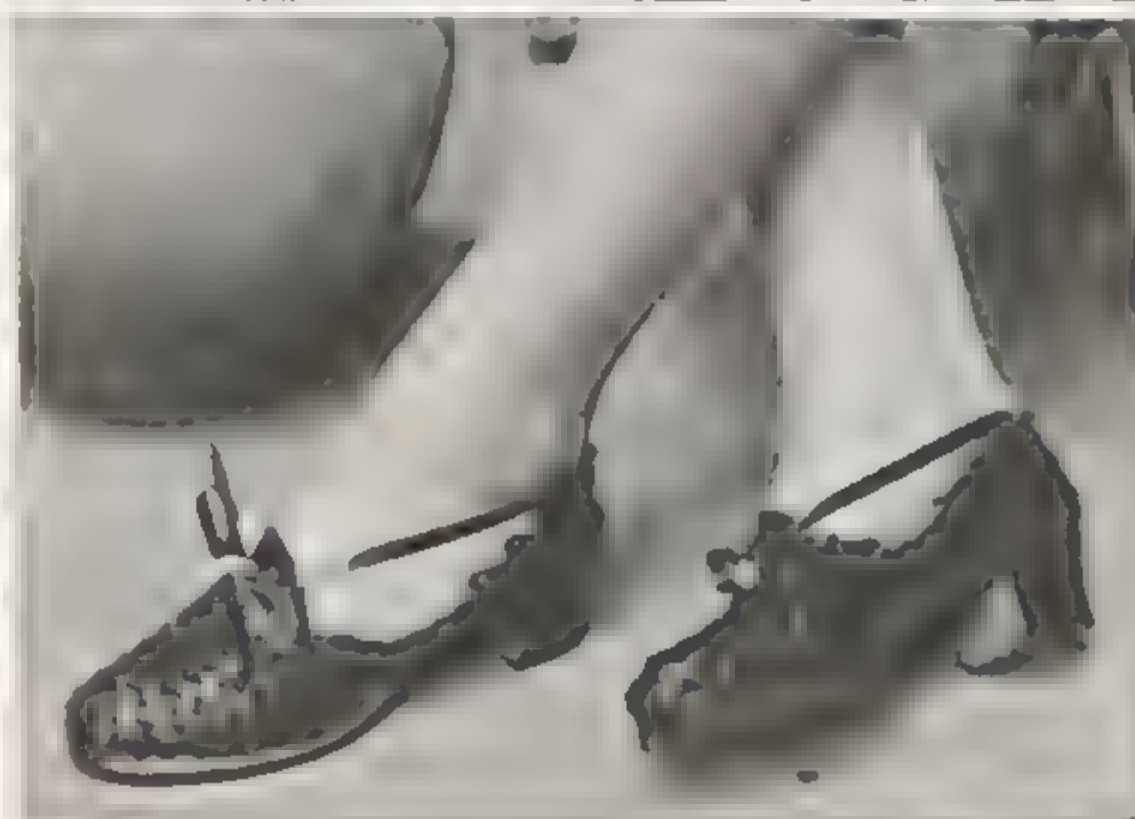
BOSTON...After a Harvard game, you'll run into all your friends at the Ritz Bar, and the drinks are excellent.... If you're partial to revolving bars, try the Merry-Go-Round at the Copley Plaza and have one of their Whiskey Sours. You'll want another.... The Blue Train in the Hotel Lenox is long, thin, and different; everything is authentic, and only the jiggle is lacking. Down at the end of the "lounge car," a small orchestra sits on an observation platform.

PRINCETON...What with all the excitement and liquid refreshments, lots of people seem to find lunch before the game an unnecessary item. But it's a far cry till dinner, and you'll need something next to your ribs while you sit on the cold slabs of cement in Palmer Stadium, so insist on a midday bite at the Tiger Teapot....

...Don't be a part of the vast unoriginal herd that leaps directly from the Stadium to New York. There are (Continued on page 38)

AN IMPORTANT NOTE
by *Miss Penn*
It's "An Open and Shut Case"
this latest mod nonsense.
Open or Shut, you'll be
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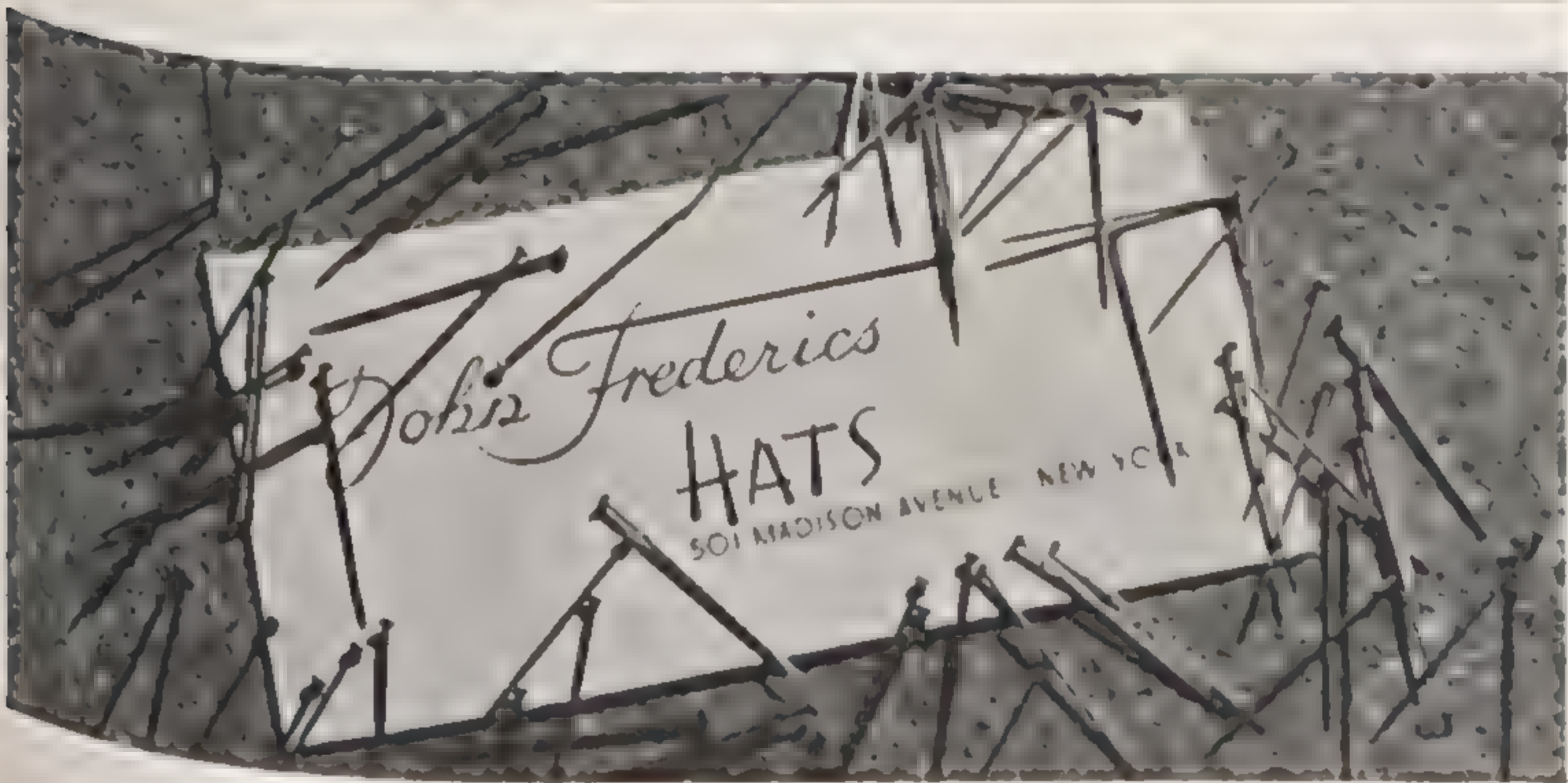
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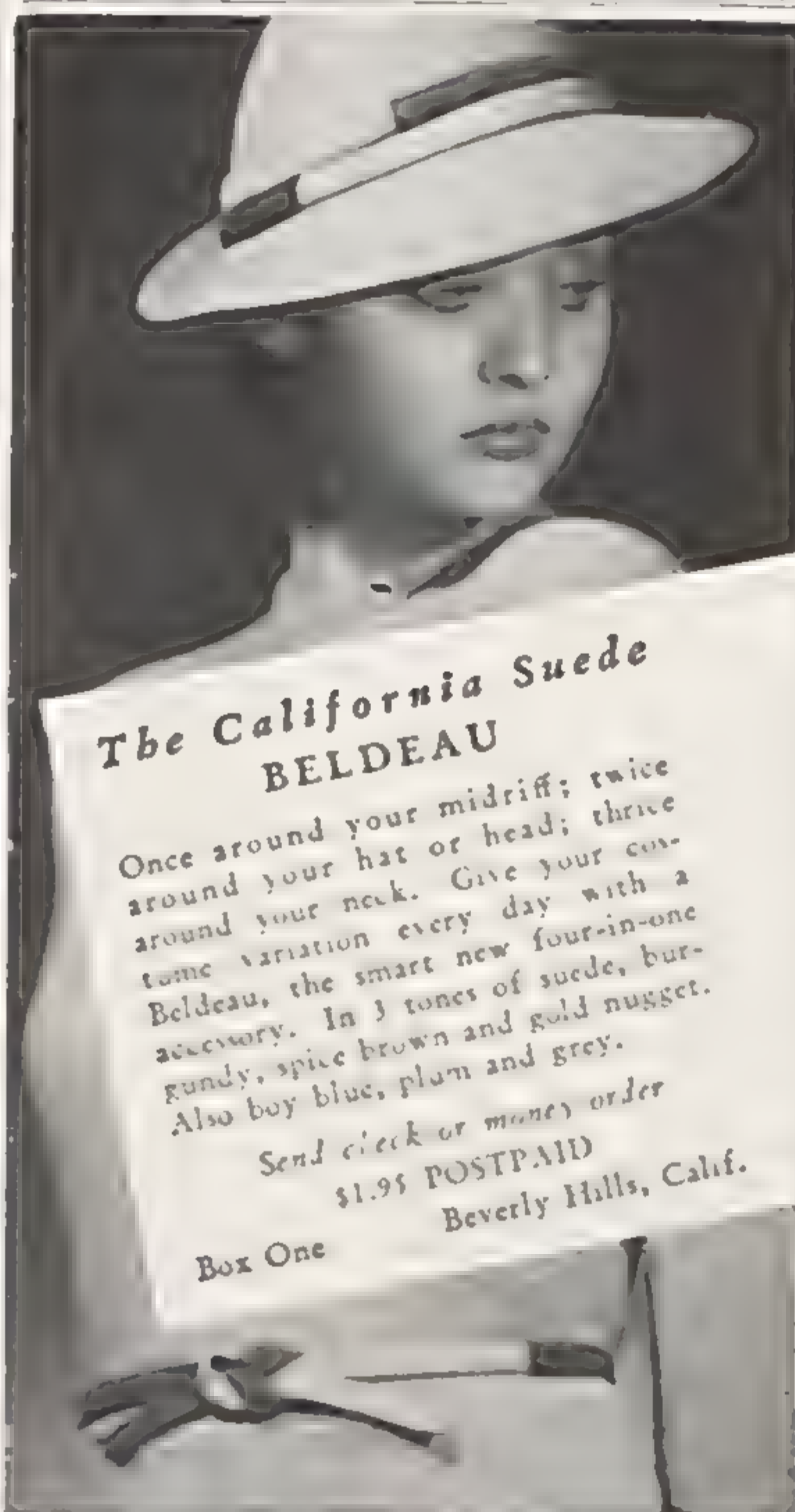


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Also boy blue, plum and grey.

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VOGUE COVERS THE TOWN

(Continued from page 37) lots of pleasant places in Princeton, and a little un-carbon monoxid air will do you good. Most venerable inn of Tiger town is the Prince of Orange, once visited back in the eighteen-hundreds by William of Orange. Sit in a corner and feel Old-World while you munch a superb dinner. You'll find this relaxing after the tumult and the shouting....

...How long since you've been to the zoo? In the bar at Peacock Alley, surrounded by inanimate kangaroos and elephants, you'll refresh your memory. Sophisticated but very congenial. Afterwards, you still have time to drive up to the city lights....

Cooking school—men only

Lots of men, middle-aged, business and professional, are going off to cooking school these days. They go to the cooking classes at New York University, where, under the happy instruction of Miss Gladys M. Curry (who is the dietitian there), they are learning to fix corned beef and cabbage, steak and French-fried potatoes, roasts, stews, and any kind of boiled dinner—all strong, healthy food.

The course began September 26, and is just for men. Sponsored by the Department of Home Economics of the School of Education, it's supposed to be the first course of its kind offered here. Men come here who like to cook, and have been cooking, or who would like to but haven't had the chance before. And if they've so far been one-course cooks—experts on a single Sunday-night dish—the school is giving them virtuosity.

The Little Old Mansion



For an inexpensive home-catered luncheon, tea, or dinner, glide over to the Little Old Mansion, 61 East Fifty-Second Street. Designed by Architect Lawrence Bottomley, the interior is Venetian, and you can eat along the snug, benched walls under a high gold-leaf ceiling, or outside in one of the little flagstoned gardens.

If you're giving a cocktail party and can't face the hors-d'œuvres struggle, the Little Old Mansion will send over a rotund port-soaked cheese

and crackers; and if you have enough of a group, call Mrs. Wilcock; she'll turn the place over to you from eight-thirty to eleven and ask only \$1.50 a head.

The Belgian Wonder Clock

Standing sixteen feet tall in the Museum of Science and Industry at Rockefeller Center is the Belgian Wonder Clock, a master conglomeration of dials under the magic control of a giant pendulum.

Ninety-three assorted indicators let you know just what time it is in all the leading cities of the world; they also record the most important tides, and describe the movements of the sun, moon, earth, and other planets. In other words, clock-maker Lodewyk Zimmer has boiled the whole universe down pretty neatly.

We hope that some one doesn't discover our puny universe to be only one of many like universes, for then Mr. Zimmer will have a job on his hands.

Autumn in the country

Up the incredible Merritt Highway, and a bit to the north of Westport, is Cobbs Mill Inn, enlarged and rejuvenated since last year. It hangs out over the edge of a large mill-pond, and all but under the wide waterfall is the tidy small bar. It is a little like having cocktails under Niagara Falls, but the trees that line the adjoining terrace make you feel safer. The food in the large restaurant above has a fine Italian touch, in considerable contrast to the Early Americana of the decorations.

And here in the autumn is a place for a quiet week or week-end, for the waterfall drowns out any sound of the slight traffic a thousand feet away. The bedrooms are few, but new, like those in many Connecticut country houses, with chintz and maple and plenty of sun.

Although it is only a few miles from Westport, you will really be in the depths of the country, so better take a book.

Music-hall hi-jinks

They're at it again—those gay souls over at the American Music Hall. You'll probably never forget

Sally Victor

HATS

18 EAST 53 STREET
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There are barrels of chic in the new barrel heel on this town Customode. Black, brown, rust, matching kid piping. \$16.75

Booklet on request.

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376 MADISON AVE. (near 34th St.) N. Y.

VOGUE COVERS THE TOWN

"The Fireman's Flame" of last season, so be sure to check October 22 on your calendar—the date "The Girl from Wyoming" is coming. John Van Antwerp is the author of this rip-snorting melodrama (he wrote the "Flame," too, you remember). It's about a Harvard man who goes out West to make his fortune. After getting all mixed up with cattle rustlers and road agents, he's finally saved by a cowgirl. Decorations to match, and music by Richard Lewine and Ted Fetter.

Town gossip



...If you're interested in moving-picture production, by all means don't fail to take in one or two (or the whole series) of Sidney Kaufman's lec-

tures at the New School for Social Research. Each lecture—illustrated with films—takes up a different slant on the motion-picture industry. Some of the topics: regular "commercial" movies, tributary and industrial films like "Men Make Steel" and "The River," and the cinema of journalism and history—"New Earth," "The March of Time," and "China Strikes Back." The lecture on censorship will be illustrated with a film that has been a point of controversy. The stress, as a whole, is on cinema art as a social force, and these Monday evening lectures will start off your week with some serious thinking, as well as with some excellent entertainment....

...The night-club season is well into its stride by now, and if you haven't yet been around to your favourite spot to see what's new, it's time you were on your toes....

...At El Morocco, you'll be glad to see that the familiar zebra skins and the Cellophane palm-trees are still there, but you'll notice all sorts of new arrangements in the floor plan. The main entrance is no longer by the bar, but has been shifted along to the centre of the room; the orchestra has been sunk into the wall on the other side. There's a bigger bar space, now—and no cover charge at the bar tables. And while you're examining all the fine improvements, don't overlook James Reynolds' murals in the

newly elongated hall, or the latest crop of photographs in the celebrity room....

...The International Casino is getting all spruced up for a dazzling winter. By now, the lobby is a French village—"Streets of Paris"—and, to further the international atmosphere, Clifford C. Fischer has brought a Continental revue over from the London Casino. There are two shows, one at eight o'clock and one at twelve—and each one different....

...Everything is Spanish at El Chico. Don Alberto's orchestra (which has been there for years) even plays popular music in Spanish rhythm, not to mention all the tangos and rhumbas you could want. The surroundings represent Old Seville, and when you have a Latin feeling coming over you, satisfy it here....

...For your European friends who lust to hear swing, Joe Marsala's clarinet is back at the Hickory House. You know, of course, that there's no dancing, but plenty to listen to; once you perch at the bar, expect to stay there indefinitely—a port flip or two will nourish you while you absorb some of the best swing music in the country. And if you're planning on a meal, don't forget the steaks.... Another swing favourite is the Kit Kat Club, where you can expect fireworks on all sides, what with the orange-and-black *décor*, and Sultan's coloured band....

...Miss Eva Hortege, who sings in almost every language known, is at La Maisonette Russe at the St. Regis. You may not know that while she was at Hunter College she sang for Major Bowes, at a dare from her classmates. The results—a five months' engagement with him, then on to the Rainbow Room, Miami, Palm Beach, and now the St. Regis. For music, there's Billy Hick's coloured swing band, and Nicolas Matthey's concert orchestra....

...Black velvet walls, black and white leather chairs, white draperies...the Stork Club's looking very staccato this season, as you know if you've been in recently. If you haven't, you'll still know you came to the usual address: the personnel hasn't been re-decorated. Music for your mood—staccato or otherwise—is provided by Sonny Kendis and his orchestra, and the rhumba orchestra of José Lopez. "FLANEUR"



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clothes

Hand-made originals of fairy-like imported fabrics and filmy laces—Mademoiselle Julien's own creations expertly worked by expert French needlewomen. Such dresses can be procured nowhere else in America. You are invited to see the new Fall collection for babies, girls up to 14, and boys up to 5 years.

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The softest, most delectable leisure shoes ever produced... of luscious velvet... patented lastex shirring... thick, cushioned soles... sturdy leather bottoms. SHOCKS are the season's find from glamor headquarters... In solid black, peach, turquoise, and royal blue or wine with contrasting soles. Send \$3.95 with your shoe size and color preference to Shocks, Box 22, Beverly Hills, Calif.



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MY LADY'S BREAKFAST SET
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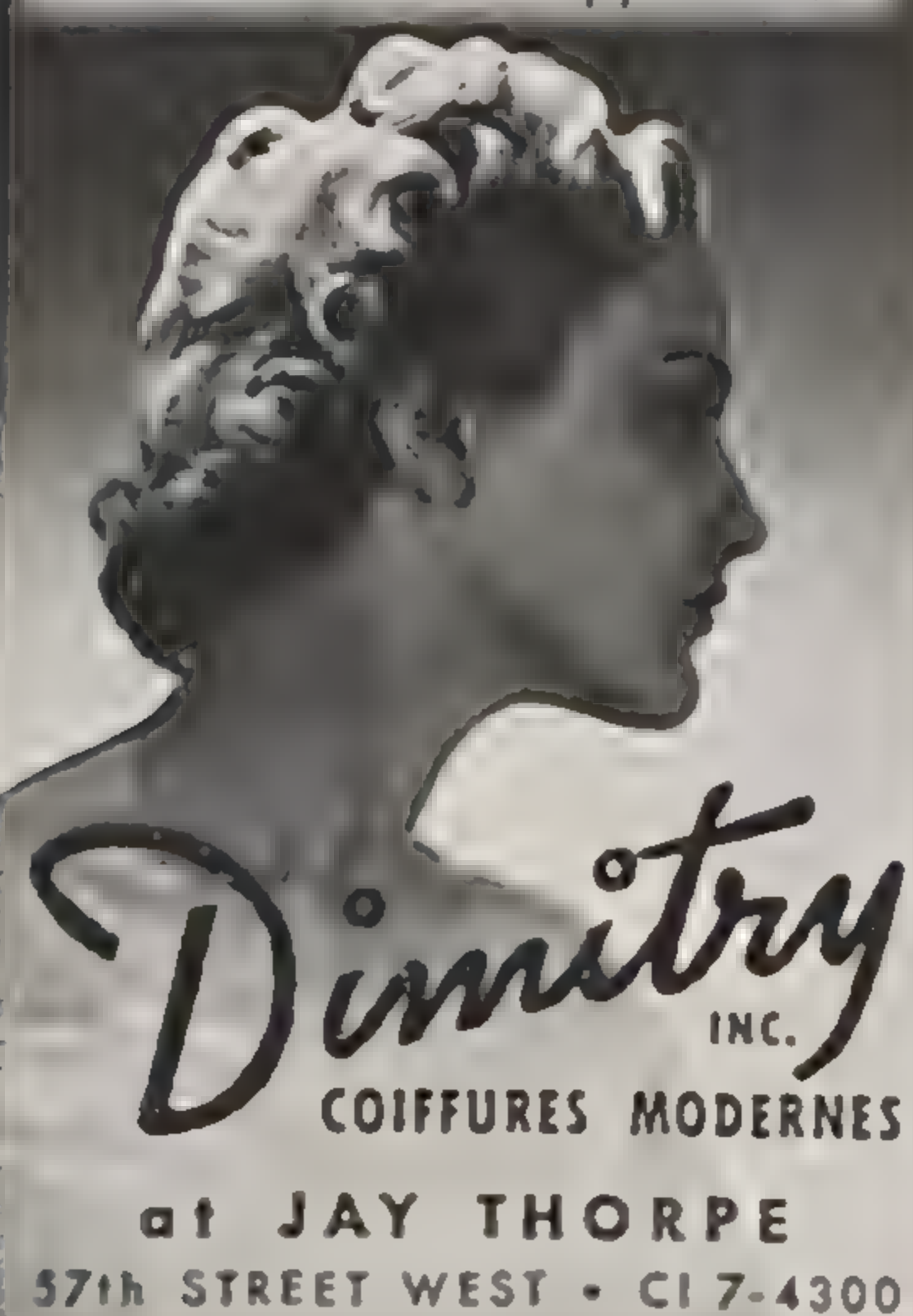
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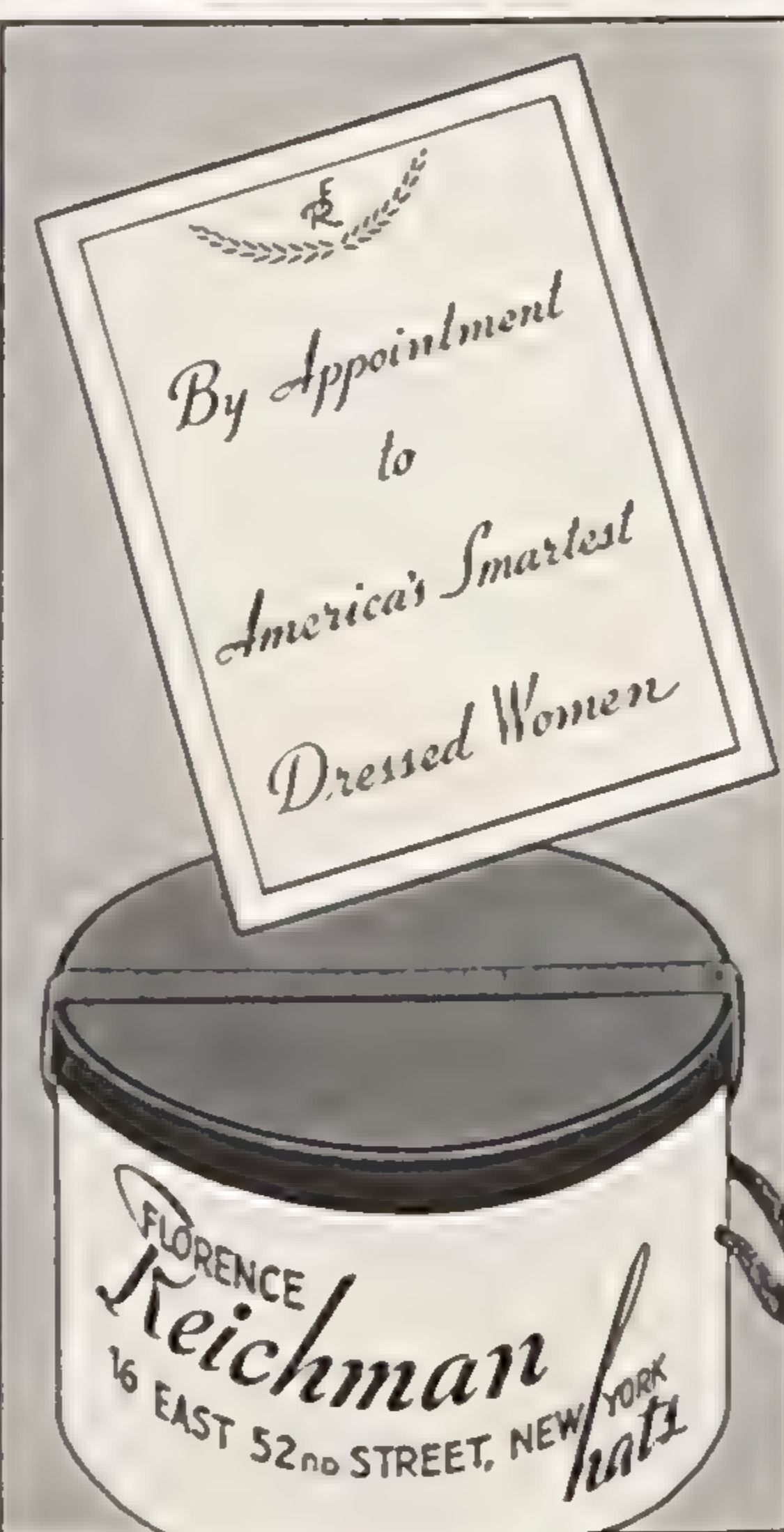
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DECORATOR'S

FELT FOR FLOORS—The old English custom of covering whole floors with felt is an effective one. In a house in the West, conditioned by the possession of a collection of small Persian rugs in three different rooms, the owner-decorator has made backgrounds for these that relate to their subtle colourings. The rugs themselves are relegated to use as hearth or bedside rugs. In a living-room, deep green felt sets off the golden and fawn notes of the rather large hearth rug; while, in a bedroom, soft blue felt makes the background for small rugs that are mostly soft rose and blue.

In the library, deep tobacco-brown felt makes a wide border around a Turkey carpet that was not quite large enough for the room; this one is in the familiar brilliant reds. All these felt foundations are laid over thick rug-cushions, just as carpet is laid, and make a soft background that is less stuffy than carpet. Then, reversing the process, felt has been used for the hearth rugs themselves (not, however, laid on a foundation of Oriental carpeting).

These felt rugs can be made by what some one has called "loving hands at home." Using deep crimson felt for the background, deep corners and a connecting border of pale grey felt were applied by hand, with invisible stitching. It is a long way around a three by five (or larger) rug, but the Regency effect of these palmettes and Greek keys is worth the effort. This one was bordered further by a five-inch band of felt, also in pale grey.

Smaller ones made for bedside rugs might be an easier beginning. These are about twenty-four by thirty-six inches. One has small felt flowers and fruits in pale colours and sharp greens scattered over a white ground. This is bordered with a shaped scroll of yellow felt. Another has a pale grey ground polka-dotted (with felt) in yellow and white, and this, too, has a shaped border, this time in white. A thick white wool fringe finishes the edges of both rugs.

HEARTS AND FLOWERS—And while on this strain of possible handiwork, there is Hobe Erwin's new chest. Chest on chest, rather, since the two pieces, each holding four drawers, have been made as a pair to be used in town until they can be used on top of each other in the country. Both have been lacquered a deep purple-black, and, on each drawer, a devoted friend has applied deep borders of those old-fashioned Victorian scrap-book figures: flowers (mostly roses and lilies) and birds. This was the technique of the "scrap-screen" of the 'Seventies (Eighteen), which we read about in Compton Mackenzie's novels, but only occasionally see. It all requires patience and the right sort of glue, but the result will be an heirloom.

BLACK AND WHITE—Not quite that, but the trend (if there is any) in decoration is toward pretty definite colour combinations. There is a simplification of tones, first, and of schemes, second. The good old standbys, like pink and green, blue and green, deep red and grey, are coming back with another colour that has been banned from decoration for years—violet. Call it magenta in one form, or puce in another, there it is.

The classic combinations of colour, of course, are almost sure-fire, and, after a decade of shrimp-pink and pale turquoise-blue, you had better be grateful. Dove-grey and pickled pine have their places, but the trouble with trends is that they tend to be ubiquitous. If you like green, you can have it, but not in a devitalized form. And if you like red plush, you can be pretty funny about that, too, but you must be a little careful.

To enlarge upon the classic combinations, the pink must be pale, the green strong; both the blue and the green must be pale to avoid that 1895 look; and as for deep red and grey, the latter must be pale. As for violet, you start with that in any intensity, and proceed from there in any direction. Bon voyage!

DAY-BOOK

CLOCKS WITHOUT WORKS—It all started with Mrs. George Kaufman's idea for a workless clock to hang on a bedroom door. And for "Repairs, Inc.," having spent three months repairing that remarkable Victorian clock of Helen Hayes' (the one that all but stole the show of "Fantasy in Decoration" last spring), this was comparatively easy. An enlargement of the "Do Not Disturb" signs, the hands are set as late as you like them, and you are thus allowed to sleep until noon. For Mr. Kaufman's birthday, this shop made a wonderful carved Swedish one, quite large, with great cabbage-roses and brass hands and numerals.

From this, the idea was developed in mirror for some one else, in stitched saddle leather for another customer, and in English lacquer for Mrs. Gilbert Miller's country house near London. And the spectacle of a long corridor with a clock on each bedroom door is something to be thought about.

Another "Repairs, Inc.," idea is the long, low mahogany coffee-table that Mrs. Rodgers has had copied just half-scale from an old Sheraton dining-table. This is in perfect proportion, brass-tipped feet and all, and on it are arranged a miniature silver supper dish made to hold cigarettes and including four ash-trays and a pair of three-inch candlesticks with tapers for lights. It is one of the few perfect cures for the coffee-table trouble that nearly every one has at times.

And from this to the telephone-book problem is another easy step. An old inlaid mahogany knife-box with a slanting lid neatly conceals two telephone books. This is mounted on a mahogany stand of just the right height. Other fine old boxes are lined with cedar and used as humidors, and the ingenious little smoke-sets that combine bits of old china have finely polished wood bases. These are very diverting, no two alike, and combine a small old Staffordshire saucer for ashes, a miniature jug for matches, and perhaps a tiny Staffordshire dog for a handle—or perhaps just for fun.

"Repairs, Inc." doesn't limit itself to repairing clocks these days, thereby adding a good deal of diversion to decoration. You should see their pink-striped office with blue organdie curtains.

EDWARDIANISMS—Decoration follows fashion all too quickly to-day, and here we are with a new moment that might better be called the "Marina." For in Lord and Taylor's new show, there is a room taking its inspiration directly from a wall-paper that has been on some one's shelves since 1905. With touches, of course, that were unheard-of then—a painted plaster dressing-table and a fur rug dyed soft chartreuse.

The paper that started all this is of the variety called "flock"; a fine, baroque-scrolled pattern of velvety texture against a shiny ground, all in a pale pinkish cream. For the curtains, Dorothy Liebes has supplied one of her luxurious pure silk fabrics, which is a mass of uncut loops, dyed a rich pale magenta. These curtains for a shallow bay-window holding the plaster dressing-table and the chartreuse fur rug make pretty exciting goings-on.

For other rooms in this show, William Pahlmann has designed furniture and mantelpieces that have modern-traditional tendencies. For a dining-room, there is furniture of delicate wrought-iron, all beautifully gilded and with zebra-wood tops. And in another room, a plaster chimney-breast with a slightly undulating surface, on which is applied a rococo design in raised plaster.

In all these rooms, there are repetitions of the season's colour, variations of wine, violet, and grape, with sharp greens and mustard-yellows for contrast. And taffeta curtains are here again, heavily lined or unlined, and quilted taffeta used for slip-covers, all very crisp and clean, with a touch of what the Edwardians would certainly have called "refined elegance."

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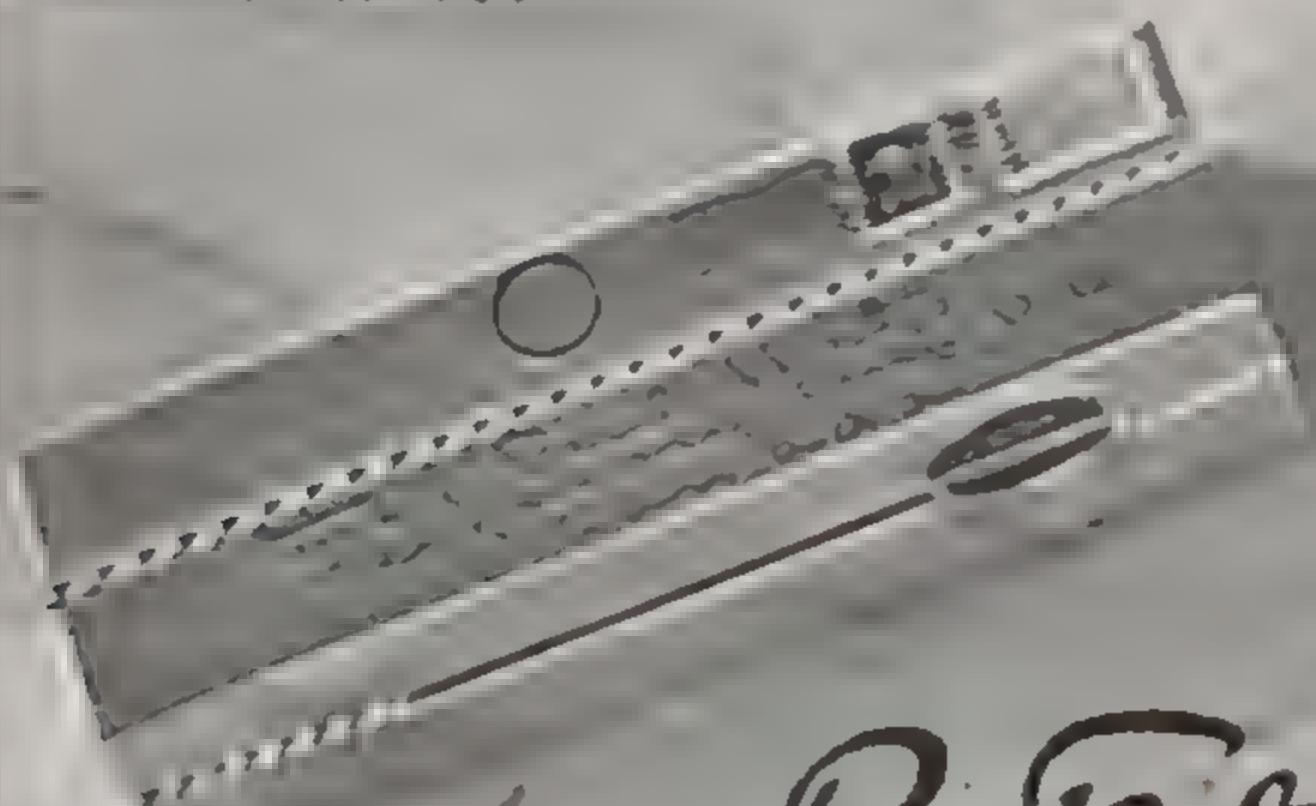
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SOCIETY

BIRTHS

NEW YORK

Colgate—On September 6, to Mr. and Mrs. Gilbert Colgate (Nina Haven King), a daughter.

Gordon—On September 10, to Mr. and Mrs. Andrew Gordon (Millicent F. Belknap), of Farmington, Connecticut, a daughter, Elizabeth Gordon.

BOSTON

Kinsolving—On August 30, to the Reverend Dr. Arthur Lee Kinsolving and Mrs. Kinsolving (Mary K. Blagden), a son, Arthur Lee Kinsolving, junior.

CHARLESTON, WEST VIRGINIA

McFall—On August 13, to Mr. and Mrs. H. Tucker McFall (Katharine Beury), a daughter, Page Tucker McFall.

CHARLOTTE, NORTH CAROLINA

Newcombe—On August 5, to Mr. and Mrs. Elliot Newcombe (Mary Duke Lyon), a daughter, Anne Lyon Newcombe.

Smith—On August 21, to Mr. and Mrs. Samuel Smith (Betty Gudger), a daughter, Elizabeth Margaret Smith.

CLEVELAND

Neal—On July 31, to Mr. and Mrs. Herbert C. Neal (Helen Pocock), a daughter, Janet Beckley Neal.

DULUTH

Hoff—On August 11, to Mr. and Mrs. John Edward Hoff (Edith Coulter), a son, David Coulter Hoff.

Killorin—On August 22, to Mr. and Mrs. Bernard Hugh Killorin (Mary McDevitt), a son, Bernard Hugh Killorin, junior.

LINCOLN

Ellis—On August 7, to Mr. and Mrs. James Huntington Ellis (Madge Morrison), a daughter, Sandra Kay Ellis.

BIRTHS

LYNCHBURG, VIRGINIA

Alexander—On July 1, to Mr. and Mrs. G. Murrell Alexander (Margaret Kinnier), a son, James Clinton Kinnier Alexander.

Forsythe—On August 28, to Mr. and Mrs. Harry Douglas Forsythe (Elizabeth Morton), a daughter, Elizabeth Morton Forsythe.

Mosby—On July 2, to Mr. and Mrs. Alexander W. Mosby, junior (Louise Millner), a son, Alexander W. Mosby, third.

MONTGOMERY, ALABAMA

Fitzpatrick—On August 26, to Mr. and Mrs. Clement Tranum Fitzpatrick (Martha Burke Rouse), a son, Clement Tranum Fitzpatrick, junior.

Nicrosi—On August 19, to Mr. and Mrs. William Nicrosi (Elizabeth Dandridge Crommelin), a son, Charles Crommelin Nicrosi.

SAINT JOSEPH, MISSOURI

Fairleigh—On August 24, to Mr. and Mrs. William MacDonald Fairleigh (Mable Parkinson), a son, James Parkinson Fairleigh.

SAN ANTONIO

Lasater—On August 6, to Mr. and Mrs. Garland Lasater (Carolyn Kampmann), a son.

SIOUX CITY

Lewis—On August 14, to Mr. and Mrs. Edward Miles Lewis (Helen Stillwill), a son, Charles Minor Lewis.

Reynolds—On August 5, to Mr. and Mrs. Edward Cushman Reynolds (Laura Chilton), a son, Joel Barlow Reynolds, second.

TROY

Cluett—On June 6, to Mr. and Mrs. Gorham Cluett (Eleanor Lane), a daughter, Ellen Gorham Cluett.

Ryan—On August 17, to Mr. and Mrs. James C. Ryan (Frances Frear), a son, James C. Ryan, junior.

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SOCIETY

ENGAGEMENTS

NEW YORK

Belmont-Livernore—Miss Barbara Belmont, stepdaughter of Mr. John D. Wing and daughter of the late Mrs. Wing and the late August Belmont, junior, to Mr. Robert Livernore, junior, son of Mr. and Mrs. Robert Livernore, of Topsfield, Massachusetts.

Mixsell-Kerr—Miss Mallory Mixsell, daughter of Dr. Harold Ruckman Mixsell and Mrs. Mixsell, of New York and Locust Valley, Long Island, to Mr. E. Coe Kerr, junior, son of Mr. and Mrs. E. Coe Kerr, of New York and Mill Neck, Long Island.

Osborn-Pearson—Miss Ruth Osborn, daughter of Mr. and Mrs. George Conover Osborn, to Mr. George Jackson Pearson, son of Mrs. Anita L. Pearson.

BOSTON

Spaulding-Paolozzi—Miss Alice O. Spaulding, daughter of Mrs. William Stuart Spaulding, of Beverly and Boston, Massachusetts, to Count Lorenzo Paolozzi, of Rome, Italy, son of Count Federico Paolozzi and Countess Livia Paolozzi.

CHARLOTTE, NORTH CAROLINA

Crowell-Atkins—Miss Katherine Walker Crowell, daughter of Mr. and Mrs. James Claude Crowell, to Mr. Leland Gunnaway Atkins, son of Mr. and Mrs. George Atkins, of Saltville, Virginia.

Daggett-Murrell—Miss Wilma Lipscomb Daggett, daughter of Mr. and Mrs. Albert William Daggett, to Mr. Alfred Huntington Murrell, junior, son of Mr. and Mrs. Alfred Huntington Murrell, of Lynchburg, Virginia.

Hunter-Shull—Miss Sally Graeme Hunter, daughter of Mr. and Mrs. Malcolm Graeme Hunter, to Mr. Joseph Rush Shull, junior, son of Dr. Joseph Rush Shull and Mrs. Shull.

ENGAGEMENTS

CLEVELAND

Cast-Rose—Miss Katherine Cast, daughter of Mr. and Mrs. John Frederick Cast, to Mr. Horace Chapman Rose, of Cleveland, Ohio, son of Mr. and Mrs. Henry Nelson Rose, of Columbus and Lancaster, Ohio.

Garfield-Brown—Miss Janet Garfield, daughter of Mrs. John Newell Garfield, to Mr. Alexander Cushing Brown, junior, son of Mr. and Mrs. Alexander Cushing Brown.

Heedy-Feather—Miss Sara Stambaugh Heedy, daughter of Mr. and Mrs. Henry Glen Heedy, to Mr. William Feather, junior, son of Mr. and Mrs. William Feather.

DENVER

Simpson-Brock—Mrs. Mary Frances Spaulding Simpson, daughter of Mr. and Mrs. William M. Spaulding, to Mr. Herbert Brock, of Philadelphia, Pennsylvania.

FALL RIVER

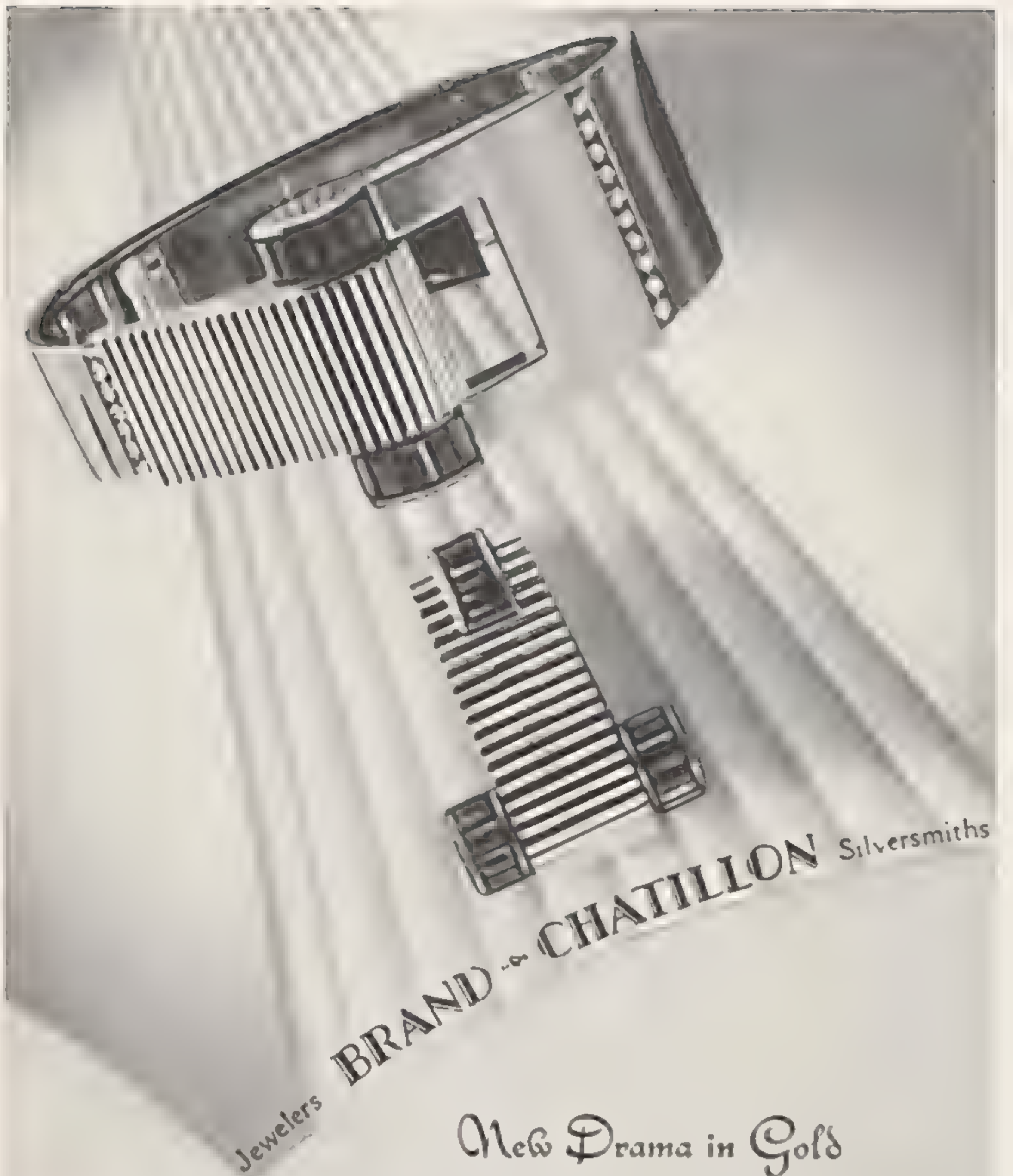
Thatcher-Bliss—Miss Leslie Thatcher, daughter of Mr. and Mrs. Gordon Thatcher, to Mr. George W. Bliss, of Fall River, Massachusetts.

PHILADELPHIA

Churchman-du Pont—Miss Alice Beatrice Malson Churchman, daughter of Mr. and Mrs. William B. Churchman, of Chestnut Hill, Pennsylvania, to Mr. Francis George du Pont, son of Mr. and Mrs. Eleuthère Paul du Pont, of "Squirrel Run Hill," Montchanin, Delaware.

SYRACUSE

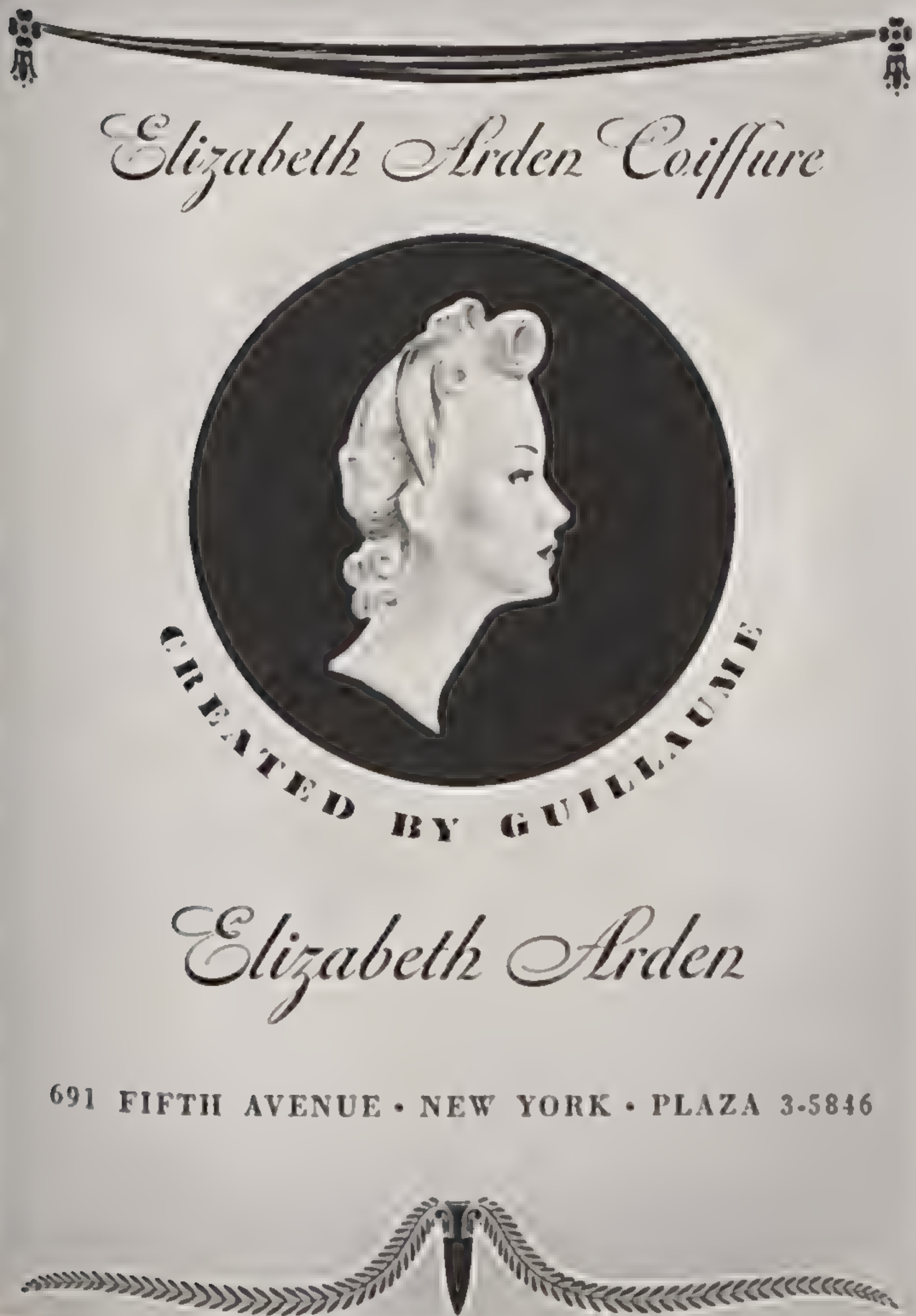
Palmer-Hawkins—Miss Harriet Sackett Palmer, daughter of Dr. Joseph C. Palmer and Mrs. Palmer, of Syracuse, New York, to Mr. H. E. Astley Hawkins, son of Mrs. Edith Stacey, of Worthing, Sussex, England, and the late Captain A. R. Hawkins. (Continued on page 41)



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SOCIETY

(Continued from page 43)

WEDDINGS

NEW YORK

Floyd-Musser—On September 17, in Akron, Ohio, Mr. William Floyd, second, son of Mrs. E. Delafield Floyd, of New York, and the late Dr. Rolfe Floyd, and Miss Laura Musser, daughter of Mr. and Mrs. James Coburn Musser, of Akron.

Rutherford-Whelan—On September 8, in the Church of Saint Paul the Apostle, New York, Mr. Guy Gerald Rutherford, of Allamuchy, New Jersey, and Alken, South Carolina, son of Mr. Winthrop Rutherford, and Miss Georgette Whelan, daughter of Mr. and Mrs. Sidney Smith Whelan, of New York.

Stoddart-Fletcher—On August 20, at "The Pastures," York Village, Maine, Mr. Robert Stone Stoddart, of New York, and Miss Margaret Fletcher, daughter of Professor Jefferson B. Fletcher and Mrs. Fletcher, of New York.

Weekes-Milburn—On August 3, in the Episcopal Church of the Advent, Westbury, Long Island, Mr. Arthur Delano Weekes, junior, son of Mr. and Mrs. Arthur Delano Weekes, of Oyster Bay, Long Island, and Miss Nancy Gordon Milburn, daughter of Mr. and Mrs. Devereux Milburn, of Westbury.

BOISE

Andersen-Jones—On August 10, in Boise, Idaho, Mr. Rudolph Alexander Andersen, son of Mr. and Mrs. George A. Andersen, of Pasadena, California, and Miss Lois Katherine Jones, daughter of Dr. Arthur Curtis Jones and Mrs. Jones.

BOSTON

Codman-Spaulling—On August 18, Mr. Elliot Codman, son of Mrs. Oliver Turner, of Boston, Massachusetts, and Mr. Alfred Codman, and Miss Mary Louise Spaulding, daughter of Mrs. Bartlett Harwood, of Boston and "Silver Shells," Marion, Massachusetts.

BUFFALO

Morrison-Harris—On August 12, in Christ Church, New York, Mr. James Alan Morrison, of New York, son of Mr. and Mrs. William H. Morrison, of Indianapolis, Indiana, and Mrs. Anne Diemer Harris, daughter of Mr. Samuel Diemer, of Niagara Falls, New York.

CHARLOTTE, NORTH CAROLINA

Credle-Faires—On August 6, Mr. William Frontis Credle and Miss Ethel Faires, sister of Mrs. James Boyce Hunter.

CHICAGO

Barnes-Dismukes—On August 27, at Saint Mary's-on-the-Highlands, Mr. John Edward Barnes, son of the late Edward Barnes and Mrs. Barnes, and Miss Selene Childress Dismukes, niece of Mr. and Mrs. Frederick S. Lighthall, of Birmingham, Alabama.

CLEVELAND

Enos-Crawford—On August 29, Mr. George E. Enos, son of Mr. and Mrs. George A. Enos, and Miss Nancy Crawford, daughter of Mr. and Mrs. Willard John Crawford, junior.

DENVER

Hornbeck-Breckenridge—On August 24, Mr. Stanley Hornbeck, of Washington, D. C., and Mrs. Vivienne Barkalow Breckenridge, daughter of Mr. and Mrs. Newton Barkalow.

DULUTH

Fagg-Brower—On July 16, Lieutenant William LaFayette Fagg, of Fort Snelling, Minnesota, son of Mr. and Mrs. Charles F. Fagg, of Blue Ridge, Texas, and Virginia Peyton Brower, daughter of Mr. and Mrs. William R. Peyton.

Spang-Alworth—On July 13, Dr. James Scollard Spang, son of Mr. and Mrs. H. A. Spang, of Grand Rapids, Minnesota, and Miss Jane LeVelgne Alworth, daughter of Mr. and Mrs. Royal D. Alworth.

ELMIRA

Tift-Sayles—On July 16, Mr. Bela Crane Tift, son of Mr. and Mrs. Harry Tift, and Miss Ellen Boardman Sayles, daughter of Mr. and Mrs. Halsey Sayles.

HOUSTON

McGown-Rotan—On July 2, Mr. Thomas D. McGown, junior, son of Mrs. Thomas D. McGown, and Miss Charlotte Rotan, daughter of Mr. and Mrs. George Rotan.

Parker-Gregg—On September 3, Mr. Richard Hoskins Gregg and Miss Katharine Red Parker, daughter of Mr. and Mrs. Frederick Parker.

PHILADELPHIA

Scott-Bennell—On August 23, in

Saint Martin's-in-the-Field, London, England, Mr. David Cook Scott, junior, son of Mr. and Mrs. David Cook Scott, of Providence, Rhode Island, and Miss Helen Safford Bonnell, daughter of the late Henry Houston Bonnell and Mrs. Bonnell, of Chestnut Hill, Pennsylvania.

Snowden-Kiely—On September 15, in New York, Mr. James M. Snowden, of New York and Philadelphia, Pennsylvania, and Miss Marie Spence Kiely, of New York and Easthampton, Long Island, daughter of Mr. and Mrs. Charles F. Kiely.

PITTSBURGH

Howell-Rea—On September 17, at "Bakobills," Rector, Pennsylvania, Mr. Alfred Hunt Howell, son of Mr. and Mrs. Alfred C. Howell, of New York, and Miss Ruth Rea, daughter of Mr. and Mrs. James Childs Rea, of Pittsburgh and Rector.

SAINT PETERSBURG

Bussey-Stevens—On August 3, in the Little Church around the Corner, New York, Mr. James Robinson Bussey, junior, son of Mr. and Mrs. James Robinson Bussey, of Saint Petersburg, Florida, and Miss Mary Annette Stevens, daughter of Mr. and Mrs. William Henry Stevens, of Niles, Ohio, and Saint Petersburg.

SAN ANTONIO

Coates-Church—On August 24, Dr. Elmer T. Coates and Miss Barbara Guenther Church, daughter of Mr. and Mrs. William Carlton Church.

SPRINGFIELD

Alsever-Gilbert—On August 27, Dr. John B. Alsever, of Syracuse, New York, and Miss Janet Nichols Gilbert, daughter of Mrs. Robert L. Macomber.

Boynton-Neal—On August 20, in Round Pond, Maine, Mr. Richard Carley Boynton, of Springfield, Massachusetts, and Miss Winifred Delmonico Neal.

Comstock-Andrews—On September 10, in Christ Church Cathedral, Springfield, Massachusetts, Mr. Carl Rodney Comstock, junior, son of Dr. Carl Rodney Comstock and Mrs. Comstock, of Saratoga Springs, New York, and Miss Leah-Althea Andrews, daughter of Dr. Robert Eaton Andrews and Mrs. Andrews, of Springfield.

Ellis-Cottrell—On September 10, in Christ Church, Westerly, Rhode Island, Mr. Dwight W. Ellis, junior, son of Mr. and Mrs. Dwight W. Ellis, of Springfield, Massachusetts, and Miss Harriet M. Cottrell, daughter of Mrs. Calvert B. Cottrell, third, of Westerly.

Holland-Fuller—On August 20, in Belchertown, Massachusetts, Mr. Hudson Holland, son of Mr. and Mrs. Nelson Clarke Holland, of New York, and Miss Christine Fuller, daughter of Mr. Frank D. Fuller.

Roberts-Neal—On August 20, in Round Pond, Maine, Mr. Lloyd Wesley Roberts and Miss Barbara Crist Neal, daughter of Mr. and Mrs. Chester T. Neal.

TROY

Cluett-MacChesney—On July 9, Mr. Albert Edmund Cluett and Miss Jeanne Louise MacChesney.

TULSA

Clarke-Campbell—On September 1, in Santa Barbara, California, Mr. Humphrey Orme Clarke, son of Sir Orme and Lady Clarke, of Bibury Court, Gloucestershire, England, and Mrs. Elizabeth Cook Campbell, of Santa Barbara, daughter of Dr. William Albert Cook and Mrs. Cook, of Tulsa, Oklahoma.

WATERBURY

Fisher-Phillips—On September 10, in Saint John's Episcopal Church, Waterbury, Connecticut, Mr. Thomas Rawdon Fisher, junior, of Scarsdale, New York, son of Mr. and Mrs. Thomas R. Fisher, of Southbury, Connecticut, and Miss Harriette Wheeler Phillips, daughter of Mr. and Mrs. Rowley Wilhelm Phillips.

WEDDINGS-TO-COME

PHILADELPHIA

Henry-Armour—On November 5, Miss Julia Rush Biddle Henry, daughter of the late Thomas Charlton Henry and Mrs. Henry, of Chestnut Hill, Pennsylvania, to Mr. Philip D. Armour, junior, son of Mr. and Mrs. Philip D. Armour, of Lake Forest, Illinois.

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Center, 49th to 50th Streets. The perfect setting for cocktails, lunch and dinner. A la carte service. Dancing evenings. No minimum or cover.

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To prepare you for another winter's season after three months of simplified summer living, we offer the menu prepared by New York's Cordons Bleus for an eminent confrère, François Latry, the Chef of London's Savoy Hotel, on his recent visit here.

Two hundred professional and non-professional gourmets, their palates undefiled by any mixed drink, sat down the evening of Sept. 20 to

ESSENCE OF TOMATO MARJOLAIN

Miniature Cheese Straws
accompanied by an extra dry
Sherry, and followed by

SOFT SHELL CRABS ON SWORDFISH

SOUTHERN STYLE
Parslied Steamed Potatoes.

Chablis Chickee 1933 accompanied this native American delicacy, and prepared the assembled experts for

YOUNG SQUAB TURKEY OF MINNESOTA

Sauce François
Gratin of Artichokes
New Peas: Home Fashion.

Somewhat camouflaged by the sauce, the entrée was supported, and enthusiastically so, by Richebourg 1923.

CRANBERRY SHERBERT

was offered as A. D. C. to the turkey, being followed by

"THE PRIDE" OF VIRGINIA

Leaves of Lettuce with Tarragon
on Virginia Ham.

And as a fitting climax to the repast the committee in charge achieved the masterpiece of

SOUFFLÉ ICE CREAM GASTRONOME

RUM FLAVORED, MIGNARDISES
complemented by Bouquet et Fils
Champagne Extra Dry 1926.

There was never the slightest indication of too many cooks having spoiled a single course, despite the required approval of each member of a large committee for every dish.

Indeed there could have been only one pleasure greater than partaking of such a meal and that would have been a place on the tasting committee—they had to eat it twice.

RESTAURANTS—dining

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OCTOBER 15, 1938

Cover design by J. Pagès

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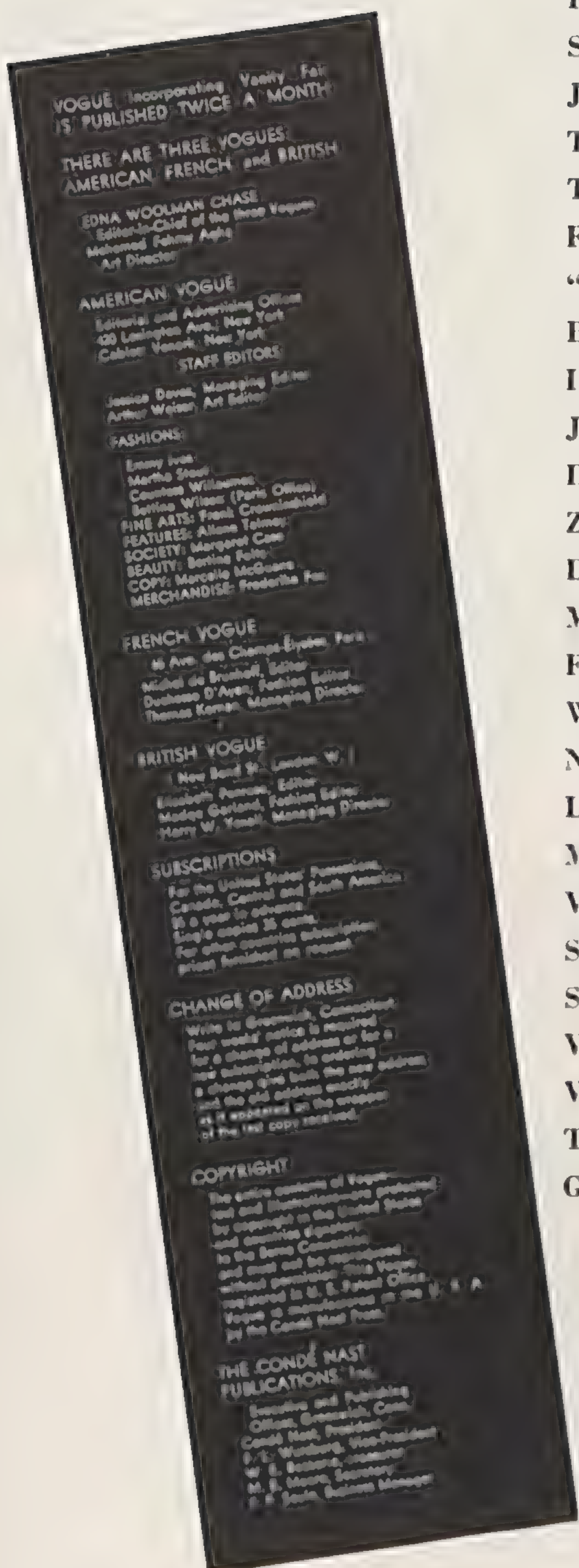
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I'd Know You Anywhere!



EVEN when the setting is as exquisitely unreal as this velvety moonlight night in the garden, there's no masking that unmistakable, unforgettable flavor of Heinz Tomato Juice. It has a certain lush richness, a cling-to-the-glass goodness that definitely sets it apart! For no ordinary run-of-the-vine tomatoes are pressed for this distinctive beverage. They're Heinz "aristocrats"—scions of a long line of seedlings eugenically bred and cross-bred for juicy plumpness and piquancy. Heinz diligently, watchfully nurtures them—garners them at the pinnacle of sun-drenched perfection—and hustles them off to nearby kitchens. Only a tiny pinch of salt is added to their delicious crimson elixir. Yes, you'd know it anywhere, you'll find it everywhere, you'll like it any time—Heinz Tomato Juice in tins and bottles labeled "57".



have you....

heard

that leopard fur is being worn at night?
that caracal is being quilted like a coverlet?
that Paris now loves pearls, paste diamonds, coral, topaz,
pendant earrings, drum bracelets, epaulets with pearl fringes?

seen

the pearl or sequin platform soles on evening shoes?
the colours cameo-pink, aerostatic-purple, Uranus-yellow?
the new orchid-red lipstick and make-up?
the new starfish hair jewels, aquatic clips, baroque hair-pins?

felt

the resilience of walking in the new rocking-sole shoes?
the warmth of Alix's new bearskin coat?
the snugness of an ocelot coat cut like a dress?
the bracing effect of high necks and dog-collars?

sniffed

the new Hermès' gloves that are scented with perfume?
the fragrant shrub being talked about—ciburnum burkwoddii?
Schiaparelli's new heart-shaped cake of "Shocking" soap?
Dunhill's bracelet-amulet impregnated with "Amulet" perfume?

tasted

the famous Darjeeling tea that has just come to America—
called "Queen Mary's Tea" because she orders it regularly?
the newest of the "smoked" delicacies—smoked baby chicken?

Vogue's-eye view of jewels, accessories, furs



Glitter around your neck. Glitter on your head. New versions:

A great necklace of chunky emeralds, ending in an emerald-and-diamond pendant.

Above it, a breath-stopping pailletted snood, covering your hair like a wig.

Jewels; Paul Flato. Snood; John-Frederics. New Orchid make-up; Helena Rubinstein

No stone unturned— in to-day's jewels

This may well be remembered as the year of the Whopping Big Jewels. Six bracelets clanking like handcuffs on one wrist. A jewelled pin, big as a powder-puff. An emerald necklace with a clasp the size of a door-knob. Earrings climbing half-way up the ear. Once, you might honestly "not have cared for jewels." But this year, you'd as soon think of walking out gloveless or (almost) shoeless as without some barrage of jewelled ornament.

No meek little ones will do. Insignificance is the only sin. If pigeon-blood rubies, emeralds, and diamonds are beyond reach, you find other ways out. Entertaining ways. Personal ways. Crusty big gold bracelets splashed with topazes, amethysts, tourmalines, or pale pink kunzites—probably all of them scrambled together. No stone is deplored—except a chip. The influx of Indian jewellery has done more than bring fantastically big jewels into the arena again. It has taught the world that beauty can also lie in stones that once were called "semiprecious." Amethysts are mounted as importantly as diamonds. Moonstones are treated as tenderly as emeralds. On one wrist, a woman may wear a paving of marquis diamonds next to a band of corals and turquoises.

In London, they're scouring attics for Victorian jewels. Dog-collars almost up to the ears, for necks, no longer choked with curls, look naked. Long earrings and parures of antique paste diamonds. Sentimental bow-knots and hand-clasps and birds and flowers. Long gold watch-chains hung with locket or watches, which you loop into your pocket. Side-combs and hairpins encrusted with jewels.

And out of the nowhere, suddenly, a passion for pearls. Pink, grey, white, black, baroque, even seed-pearls—so long as the latter are massed into respectable-sized pieces or act as settings for big stones. Pink, grey, and white pearls dangling like tassels from ears. Dangling, dripping, fringed motifs are another sign of the Hindu influence. Madame Ralli and Princesse Poniatowski in Paris wear long pendant earrings of baroque pearls. And, newest of all, a pair of epaulets—half-moon shaped clips of gold, fringed with pearls, that you pin on each shoulder. One is shown on page 75.

So strong is the craze for coral, one of New York's jewellers has just ransacked Italy for every chunk of coral he could lay hands on. Coral beads alternating with turquoise make a necklace that Mrs. Jay O'Brien wears. Mrs. H. Gates Lloyd's newest pair of clips are two boars' heads carved out of coral. One of the newest French clip-watches is sunk into the coral turban of a chieftain's head—see page 75.



Glowing topazes in a necklace, clip, bracelet, and ring. And a gold Zeus cigarette-holder. All from Cartier

Topaz and yellow gold are a famous old team revived in this season of revivals. If you have any of those big, old, and pale topazes languishing in a forgotten corner, bring them out and have them reset. With diamonds, if you feel that way about it. Or with massy gold. The only requirement is that topaz jewellery must look as important as if it were emeralds or rubies. That is the way that Cartier has treated it in the rather sensational pieces above, combining light and dark topaz and yellow gold in a bracelet, clip, and ring. The topaz-and-diamond necklace can become a tiara . . . the bracelet can become one of those magnificent “clumpy” clips that make any costume important.

In Paris, Mauboussin makes a clip out of a topaz boat that sails on an aquamarine-and-diamond sea. The jewellers called “La Vieille Russie” make a dangling cluster of topazes into earrings. In Mexico, Miss Alice-Leone Moats ordered an amazing pin of topazes and amethysts. Miss Eleanor Young wears a mélange of topazes and diamonds in a clip. Mrs. Carroll Carstairs has a huge gold pin, topaz-centered. Mrs. Harold Brooks wears a topaz-and-gold bracelet. And Mrs. Sherlin Smith collects topazes in all shapes and sizes—for necklaces, bracelets, clips, brooches, earrings, vanity-cases, rings . . . everything

Gold, gold, gold. The greed for gold that we sighted last year is more insatiable than ever. Women are having their platinum settings washed in gold, the big silver bracelets that they brought back from India bathed in gold. Gold link-bracelets gild every arm. The latest idea Boirin has struck upon is a gold drum bracelet (page 75)—a four-inch wide treasure, laced through the centre like a military drum. One of the gold bracelets on Mrs. James Forrestal's arm is hung with tiny gold whisk-brooms.

Overgrown gold wedding-rings link together slabs of white jade for Mrs. George Dixon's bracelet. A gold fish standing on its tail turns out to be Schiaparelli's cigarette-lighter. Starfish of aquamarines and topazes are clipped onto a gold dog-collar. Quite a wave of aquatic motifs. And the gold necklace, bracelet, and ring that Mrs. Jay O'Brien wears look for all the world like masses of pulled taffy candy.

Gold, set with diamonds, sapphires, and emeralds for all of these new jewels. Tiffany and Company





Above: On the head—a multiple star of topazes and diamonds. Green tourmalines set in the links of a heavy gold bracelet. Giant moonstones, with diamonds and sapphires, for a new clip. Aquamarine ring with rubies, set in gold. All; Udall and Ballou



Above: Modern bracelet and clip as bold as machinery, each with a gigantic aquamarine, each of gold and platinum. Trabert, Hoeffler-Mauboussin



Above: Red and white gold necklace, set with diamonds. Gold mesh bracelet with the new huge buckle—the latter set with sapphires and diamonds. It has a small watch. Jewelled brooch that makes two clips. All; Brand-Chatillon

In the fantastic composition opposite:

Sapphires—a bracelet of square ones threaded on gold chains; a sapphire necklace. Both; Olga Tritt.
Gold with diamonds—a gold flower with diamond stem and leaves; a massive gold and diamond bracelet. Flato.
Aquamarines—an aquamarine-and-diamond brooch (coming out of the box); and an aquamarine clip, set with diamonds and sapphires. Lower left corner, aquamarine-and-diamond bracelet. Black, Starr and Frost-Gorham.
Emeralds with pearls and diamonds—a magnificent necklace. Emerald-and-diamond earrings. At T. Azees.
Star sapphires with diamonds—a very beautiful bracelet crowning one of the antique heads. From Flato.
Rubies with diamonds—in the centre of the page, a cabochon ruby ring. A diamond leaf, set with three superb cabochon rubies. A bracelet with a diamond-and-ruby rose. A poppy for a lapel. All are from Flato.
 Far right—raw, uncut aquamarine. Black, Starr and Frost-Gorham. Antique décors by Robsjohn-Gibbings





- Above: Max causes a stir by making an evening coat, a full-length one, of black Hudson Seal (Hollander-dyed). The tiny hat and the enormous muff are of chinchilla
- Opposite, first: Patou's luxurious snowfall of ermine, a cape with a collar that is, unexpectedly, almost cape-size itself. The dress—a velvet enticement with flounces
- Second: Molyneux's surprise—leopard, heretofore almost strictly a daytime fur, used for an opulent, flaring evening coat. The lining is red velvet. Imported by Russeks

*Fur surprises
from Paris*



Jewelled soles Jewelled ears at night



Pearls—in the vanguard this year—on your shoes; in your ears. Above, pearls (simulated) pave the platform sole of this sea-green velvet sandal. Newton Elkin shoe; Lord and Taylor. Seed-pearls add a fragile look to the amethyst-and-gold earring, almost as big as a chatelaine. Bergdorf Goodman



Gold glittering as bright as ever, at your head and your feet. Above, antique gold and ruby earrings banish the bareness from your exposed neck. Bergdorf Goodman. Gold kid makes heel and platform sole of this scalloped black velvet sandal. From I. Miller

Sequins, a fine source of light, on your toes and in your hair. Above, gold sequins wink on a Palter DeLiso sandal of black satin; more sequins ring the platform sole. Bonwit Teller. Gold sequins sparkle on little hair-bows that you'll tuck in your swirled-up evening coiffure. Bonwit Teller

Paste diamonds, new pretenders among jewels, for your ears and feet. Below, paste diamonds stud this handsome chandelier earring, perfect with strapless dresses. Bergdorf Goodman. Paste diamonds surface the platform sole of a draped black satin sandal. Saks-Fifth Avenue, New York, Chicago, California



← Opposite, colours by Schiaparelli

New—Schiaparelli's pet colours. New—her ways of using them: First: Aerostatic-purple for the crêpe satin jacket, its pockets embroidered in bright beads. Yellow for the lining and the gloves. Purple for the shirred crêpe satin dress. Henri Bendel. Second: Cameo-pink—the colour of this engulfing wool cape, embroidered with a gold sun. The dress beneath—gold lamé. Third—Uranus-yellow—the crêpe sheath. Grey-violet satin makes bodice and gloves. Jay-Thorpe's Custom Salon. Violet pouch





The Duke and Duchess of Windsor's House "La Cr e" at Cap d'Antibes

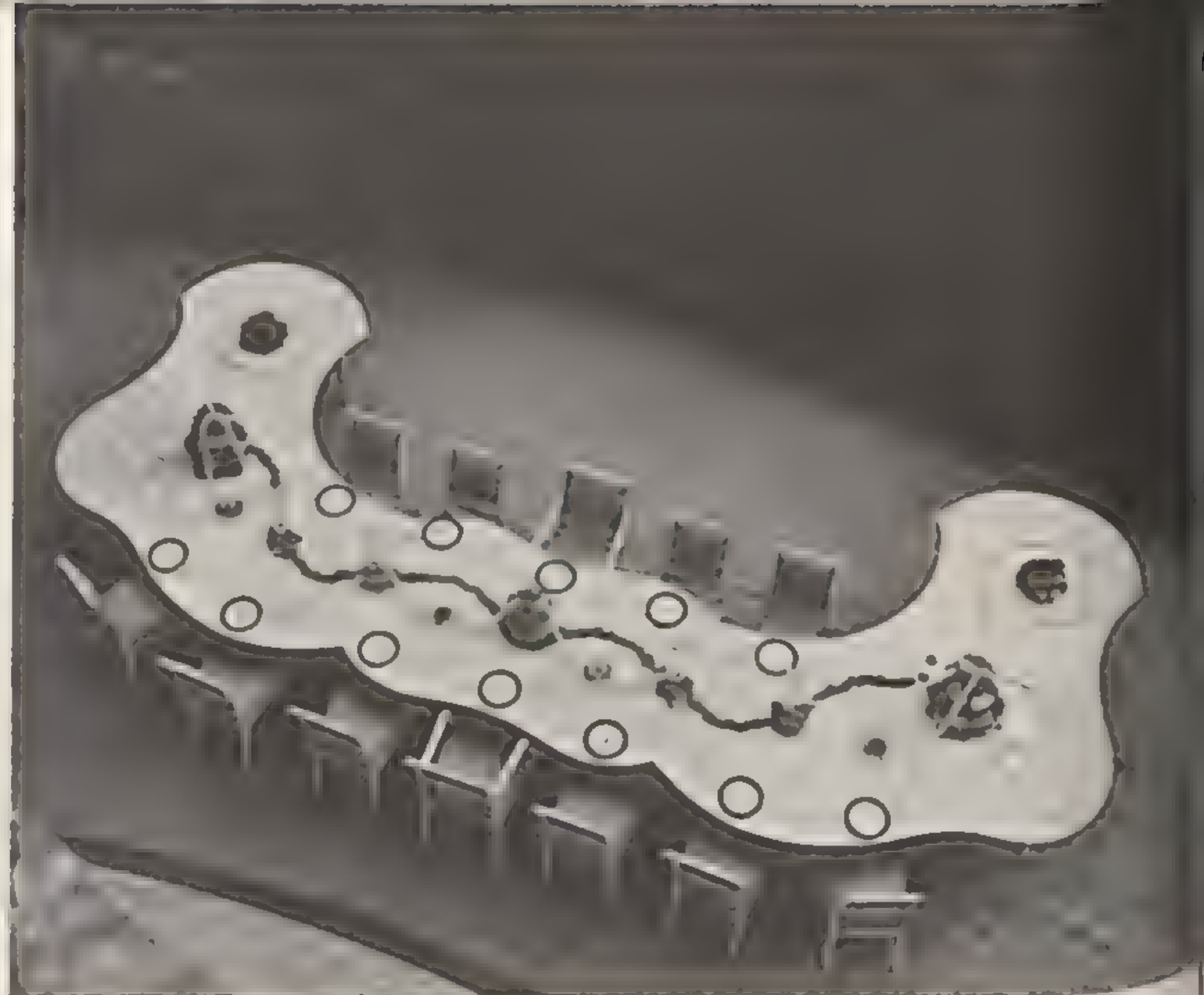
THE Duke and Duchess of Windsor, in the photograph opposite, are standing on the upper balcony of their new house, "La Cr e," in the South of France. (Overhead, the Royal squadron burgee is flying.) Slightly Colonial in style, the great white house is surrounded by a pine forest that goes down to the sea and affords complete privacy. On this page is the fa ade—white-pillared, green-shuttered, overlooking the Mediterranean.

At "La Cr e," the Duke and Duchess lead a quiet, comfortable life, unlike the typical resort existence. The Duchess (she has cut her hair, but doesn't wear it brushed up) rarely wears shorts or slacks, but goes about in simple linen dresses and high-heeled sandals. They both swim off the rocks in the sea, rather than in their salt-water swimming-pool. When they have guests to lunch on the terrace, they sit at an odd table that forms a vague "W" (page 62).

In redecorating the place, they brought down much of their own furniture. In the living-room are old Chippendale chairs and tables brought from England. In the hall hangs a large banner (page 63) that used to hang above the Prince of Wales' stall in the chapel of the Knights of the Garter in St. George's Chapel, Windsor, from about 1860 until the accession of King Edward VIII. in 1936. On the staircase are trophies: the bass drum of the First Battalion Grenadier Guards in use in Flanders during the Great War; and a group of small banners worn on bagpipes on ceremonial occasions by pipers of the Seaforth Highlanders. In the Duchess' bedroom is a charming old Baltimore rocking-chair her grandmother used, side by side with some modern *trompe l' il* pieces designed by Monsieur Boudin, of Jansen, who also helped with the decorations.



THE LIVING-ROOM—WITH CHIPPENDALE PIECES BROUGHT FROM ENGLAND



THE "W"-SHAPED TERRACE TABLE

Interior views of "La Croë"

The living-room has pale walnut walls, pale turquoise taffeta curtains, turquoise silk-covered divans, and large chairs covered with natural-and-wine raw silk.

The dining-room walls are white with yellow panels, the rug and curtains white, and the white-painted chairs are covered with canary-yellow silk. Above a Chippendale table hangs Munning's portrait of the Prince of Wales. At the top of this page is the "W"-shaped terrace table, made by putting together three curved tables, accommodating an amazing number of guests, and decorated here with tuberose and zinnias.

The Duke's bedroom is very simple. The beige crushed velvet spread and the tapestry above the bed (opposite page) were made in Leon, Spain, when H.R.H. was Prince of Wales, and, although not heraldically correct, are extremely decorative. In his bathroom, the upholstered furniture is covered with red ratine, and along the floor stretch his collection of coloured ratine slippers. On the wall is Cecil Beaton's portrait of the Duchess.

In the Duchess's bedroom, various tones of white are used. Peaches-and-cream white satin curtains and brocaded upholstery. White-framed mirrors over chests painted with ribbons and flowers. A pure white fuzzy *peau de mouton* carpet with the relief design of "W's." In the room are many photographs of the Duke.



THE DINING-ROOM—IN YELLOW AND WHITE

THE DUCHESS' RED CHINTZ DRESSING-TABLE, THE PAINTED CHESTS AND FLOWER-TOPPED TABLE IN HER BEDROOM



PORTRAIT OF THE DUKE IN HUNTING-PINK





NYHOLM

LARGE BANNER IN THE HALL



TROPHIES ON THE STAIRCASE



THE DUKE'S BEDROOM AND BATHROOM

the house of the Duke and Duchess of Windsor

SCHALL

THE DUKE AND HIS CAIRN TERRIERS, TIMID "POOKIE" AND BRAVE "DETTO"





MARBLE BLACKAMOORS HOLD UP A TABLE IN THE BAY-WINDOWED WHITE SALON

NYHOLM



IN THE DUCHESS' BEDROOM—TROMPE L'ŒIL FURNITURE AND A BALTIMORE ROCKING-CHAIR





SCHALL

LOUNGING IN THE CABAÑA BUILT ON THE ROCKS

The Duke and Duchess of Windsor at "La Cr e"

ON THE DUKE'S DESK—TWO PHOTOGRAPHS OF THE DUCHESS



SITTING in the shade of their caba a at "La Cr e," above, are the Duke and Duchess—he smoking his pipe and wearing a blue linen suit and espadrilles, she evading a sun-tan. The caba a is covered with red-and-white striped awnings, and royal-blue mattresses piped in white are strewn around the rocks.

At the far left is some of the *trompe l' il* (fool-the-eye) furniture in the Duchess' bedroom. The objects that appear to be resting on the shelf of the table are painted on the front—a handkerchief, books, a hair-brush, a miniature chair. The desk is painted to simulate tortoise shell and brass, its white panels decorated with thistles and clovers, its top of white leather. In the background is a chest of drawers painted with souvenirs. In the foreground, the rocking chair which has been repainted and reupholstered to suit every house in which the Duchess has lived.

the french do it differently

The miracle of intelligence hits French movies

By Marcel Achard

[Editor's Note: Marcel Achard is one of the four top dialogue writers in France, dividing his time between the cinema and the theatre. In addition to being the author of "Le Corsaire," last season's great theatrical success, he has contributed to such films as "Alibi," "Orage," and "Gribouille."]

FRENCH cinema producers are both gold-diggers and the real poets of the cinema. They have no money, no possibility of getting any, and yet the film is somehow made. (Nobody in France knows where the money comes from to finance a film, and those who happen to know forget immediately.) They crystallize their dreams into reality, and their statistics into bank-notes. As one of them marvellously put it: "The important thing is not to make a film, but to sell it. Because if I sell it, it proves it is really mine."

The producers in France are much the same as those in Hollywood and Chelsea. They make American movies in America, British movies in London, and French movies in Paris. French producers also smoke cigars, although of an inferior quality. They have, however, a supplementary merit: in other countries, money is brought to them with delight. In France, money has to be discovered, or even invented. And producers in France require almost as much ruse, audacity, and sex appeal as a youngster who wants to marry a millionaire.

They are, however, not responsible for the meteoric ascension of French movies. Here, as elsewhere, the miracle is due to the unhopd-for, sudden, striking intervention of intelligence. All hopes had been lost. Writers had been saying to themselves: "Let's sell our plays, let's sell our books, let's make some money, and let's not give a rap for the rest!" After "Mayerling," it dawned upon a few of them that it was just possible that the French cinema was capable of doing something that was not completely idiotic. And they began to become friendly with the directors.

The latter, so far, had only been obliging directing machines. To earn their living, they had been condemned to a somewhat inferior rôle, that of cameramen. They were not, of course, allowed to choose their material; they did not have their say in the choice of the story, nor in the way to treat it. And to put them in their right place, they were even refused the title of "director," and were obliged to enjoy the title, infinitely more modest, of "stage-setter."

After "Mayerling," everything changed. And the pictures began to be made in close collaboration between the writer and the stage-setter. The French author is somewhat different from his colleague, the American writer. The French author lives in Paris. He is not, therefore, reduced to the sad situation of the writer who, living in Hollywood, must resort to drinks to forget New York. The American writer always has the cinema in mind when he speaks, eats, drinks, sleeps, or dreams, which soon gives him the strangest and often most absurd conception of the world—that which G. J. Nathan calls the *Goldwynococcus infection*.

The French author is in close contact with his fellow men. Life remains for him "a comedy with a hundred various acts," and he can tell a story without his listener's exclaiming: "What a swell idea for a picture!" The French writer, finally, remains an author, with the strange privilege, inherent to this title,

of saying, sometimes, what he believes important to say. Indeed in Hollywood, I have often heard Americans of great talent exclaiming: "Ah! if it were possible to make films in New York!" The great luck of French authors is that the films are made in Paris.

Incidentally, among the French writers of great talent who have been lured away by the moving-pictures, there is the prodigious Henri Jeanson, of "Un Carnet de Bal," "Pépé le Moko," and "Prison without Bars" fame; there is Sacha Guitry, who did "Memoirs of a Cheat" and "Pearls of the Crown"; Marcel Pagnol, who did "Topaze," "Fanny," "Marius," "Angèle"; Charles Spaak, who wrote "Carnival in Flanders" and "La Grande Illusion"; and, finally, Bernard Zimmer, Jacques Natanson, and Jacques Prévert.

In their fight against bad pictures, authors and stage-setters had two allies: the managers of small picture theatres and censorship—or, rather, the lack of censorship. In France, there are no chain theatres. Every theatre owner is master in his own house. He knows what he wants and doesn't let the producer impose his taste or his bad pictures on him. Furthermore, only five French stars have a real box-office appeal: Danielle Darrieux, Charles Boyer, who is seldom seen nowadays, Raimu, Jean Gabin, and Fernandel. Except for these names, a picture must depend on its own merits. The owner of a small theatre will choose the film he likes best—that is to say, generally the best one.

Censorship is practically non-existent in France. Insults to foreign nations, political allusions, and outrageously revolutionary themes are the only taboos. While in America it would not be possible now to produce "Design for Living" or "I'm a Fugitive from a Chain Gang," every liberty, every audacity is tolerated in France which permits the telling of a new story from new angles.

Another great piece of luck is that, except in two or three large cities, the show is never continuous. That is to say that the public sees a picture in its logical sequence, and not whenever they happen to enter the theatre. American audiences make one think of people who start reading a book at the end and who, when they are interested, start all over again.

The French pictures have two great defects: they lack swiftness, and they are too sad. They are so slow and so sad that even after the death of four of the principal characters, one has the feeling that nothing has happened. There is a violent reaction at the moment against this slowness and this sadness. Certain good minds refuse to recognize in these morose murder stories the perfect expression of "gay Paree."

And yet, it is only too evident that the French have not produced a single good comic picture. The wit of Capus, of Robert de Flers, of Caillavet, of Feydeau, of Croisset, can only be found in American comedies such as "Theodora Goes Wild" or "Mr. Deeds." Contrary to expectations, the French film triumphs in drama. Black-and-white pictures served admirably the talent of French directors and photographers. They treated their subject like an etching. In colour, pictures like "Pépé le Moko," "Un Carnet de Bal," "La Bandera," "Quai des Brumes," "La Grande Illusion," would, of course, lose all their qualities. Perhaps it will be the inevitable necessity of colour that will give to French pictures the gaiety, the finesse, and the desire to make use of the enchanting lightness of Paris.

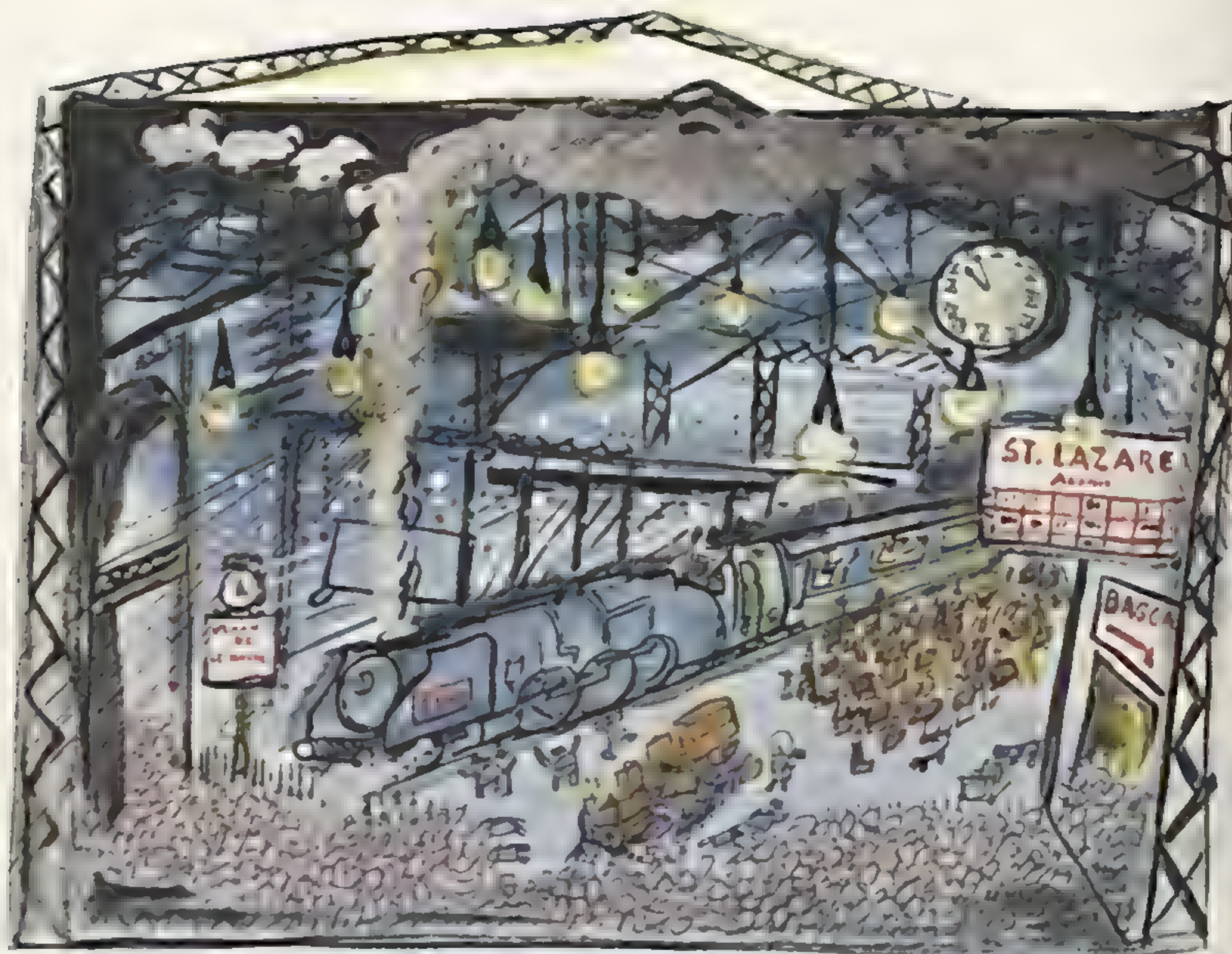


For a candle-light dinner
at home - this graceful crêpe dress,
medieval in its gathered top
and courtier sleeves,
its high-waisted, flowing skirt,
its firebrand colour combination.
(Original design at Saks-Fifth Avenue)

W. B. Saks

"Oh, Paris"

by Ludwig Bemelmans.



THE GARE ST. LAZARE: The blue engine that pulls the elegant cars of the Boat-Train to St. Lazare is the brother of the *Normandie*, known only to the passengers of that boat. Between sailings, it retires out to Clichy, where its Aubusson carpets are vacuumed, its Lalique windows and lamps washed; and where it rests in Grand Luxe fashion in a station of its own.

The crowd in this picture has come to see Danielle Darrieux of the movies. Never arrive with her. The *porteurs* are busy carrying her instead of your baggage—they pay no attention at all to you—and they shout, "Vive Danielle," "Qu'elle est belle," "Qu'elle est mignonne," and "allo toots."



RESTAURANT ROBINSON: Twenty minutes out of Paris at the edge of the Bois de Verrières is a place called Robinson (Robbainsohhng); a group of Restaurants with their tables up in trees. Intimate weddings are celebrated here. Tenderly, the military bridegroom has placed a napkin on the rustic seat for his bride to sit on. A father-in-law, out of a René Clair film, says a few words. The little brother of the bride is playing in back, there are swings, a slide, a merry-go-round.

Everybody is happy except the head waiter, and he points despairingly at the round tables on the ground whenever a new party appears, but every "*espèce de sauvage*" wants to sit up in the tree. Wedding parties usually arrive in one bus.



FLOWER WAGON: On the turbulent corner where the traffic of Raspail and Montparnasse join, where the cast-iron buses shake the earth, on an island of sidewalk, stands the flower wagon of Madame Padeloup. Madame does not like to sell flowers between noon and half-past two. The Padeloups sit down then and eat on a table and chairs that are taken from the roof of the *voiture*. Their eyes are on the casserole over the little oven that stands among the flowers. Madame comes over occasionally to inspect the *rognons*, which are slowly simmering into their proper consistency.

A complete repast is served here, from *potage* to *café noir*. Salad is kept cool and fresh together in the tub with reserve *marguerites*. Monsieur Padeloup mixes the dressing for the salad himself—his only activity besides pulling a cork out of a bottle of *vin rouge*.



LES TANDEMISTES: Out of the Rue Royale, shining in the lukewarm rising sun comes the latest Parisian phenomenon and curse to automobiles, Monsieur, Madame, et le *Bébé* Tandemiste. Carefully dressed alike in matching culottes, shirts, berets, socks, and kerchiefs, they shrink out of sight up the Champs-Élysées, swing into the Jardin d'Acclimatation, and go to a favourite spot under the trees of the Bois. The tandem is chromium-plated, the *Bébé* is in front, and the little basket in back contains everything for "le pique-nique."



THE FRENCH AUTOMOBILE ACCIDENT is best when it takes place in one of the narrow streets in the old quarter. For the proper event, there is needed: a piece of sidewalk for one of the cars to mount on, a rich man's car, a poor man's car, a truck, rich man's chauffeur in uniform with velvet collar, the wife of the *ouvrier*, two *agents de police*, one writing, the other keeping bystanders from interfering.

In the centre, a duel is fought between two litanies of gutter music. It starts with *Chauffeur du dimanche! Andouille! Tête de lard! Tordu!* and rises to red-faced, winded, unprintable phrases of poetic abuse. All this in spite of a little book that has recently appeared in France, "*Comment se faire des amis—Un Chef d'Oeuvre de M. Dale Carnegie.*" This book is worth many times the eighteen francs asked for it. Just listen to it: "*C'est Al Capone qui parle ainsi. Parfaitement! L'ancien ennemi public No. 1, le plus sinistre chef de bande qui ait jamais terrifié Chicago. Capone, ne se condamne pas.*"



LE CONCERT: Here are the sixteen kettle-drums of the percussion corner of the famous concert à *Mitrailleuse et Berlioz*. The concert was announced as an assault, a triumphant let-loose of cannons and trumpets.

After the audience of six thousand was seated, a conductor mounted to his desk, stretched his arms over a mosaic of the notes, the instruments, and the faces of six hundred musicians. He led them through an hour and a half of unviolent, disciplined, great music—never loud, never acrobatic.

At the end, an old gentleman with long hair slowly removed his white tie, put it carefully into an envelope, laid it on his drum, and attached his ordinary cravat to his collar button. He put on his hat and said: *C'est ça.*



PRUNIER'S: With one side occupied by a counter where fresh fish, lobsters, *langoustes*, *écrevisses*, *crevettes*, and caviar are sold to take out; with little tables in the other half where you get attentive, fast service and good wines at decent prices, Prunier's is a good place to eat. Up-stairs, they have small rooms for dining. A *camorra* of too many *maitres d'hôtel* and *directeurs* falls on you, but, once you are seated, it is as good as below.

Outside, looking in at the exhibits of seafood, one can often hear what sounds like the dramatic criticism of Mr. George Jean Nathan. A German couple close together point, their eyes almost falling through the glass, and they say: "*Ach, Bubi, look at that magnificent Heringsalat.*"



I hate my hair up

Clarita de Forceville, who wrote this personal attack on up-hair, is on the staff of Bergdorf Goodman, and the author of "Marriages Are Made at Home"

NEW YORK is dreadful, and it's all because hair is up. I have always maintained that you could not have a good time unless you felt you looked your best. Not that you needed to be beautiful, but you had to have a conviction of charm. To be effective, you have to feel that when you smile it is pleasing, and when you flirt it is not an imposition. I can do neither since I have put my hair up. It is impossible to be charming when you feel you look like a summer squash. I have developed an inferiority complex since my hair is up, and I want to cry—just cry—silently and at length. I avoid crowds—hide my head in shame when I meet those whom I used to consider friends, and I have taken to the elevated streets. I—who love the city—who can hardly tell a tree from a flower—who have always thought that living on Broadway on the top of a cinema was the dream-life—can think of nothing else except settling in the country and weeding and letting my hair down.

It is, of course, a pity that I am a style expert, or whatever it's called, because I have to answer the call of fashion. I appeared one day with an up-swept coiffure and six combs boring into my scalp, looking too dreadful. People said to me—"Really, you look marvellous." Some of my best friends said that. They know I looked my very worst, but still they said I looked marvellous. That makes me the maddest. Even friendship doesn't exist when you have your hair up.

Recently I had to go down to meet the *Normandie*. Because all the people who know style and whose words are style-prophecy were arriving, I put my hair up. I scanned eagerly every face as the ship pulled in, but could not find my friend. Suddenly, there was a face next a hand that was waving like mad. I thought, what a face that is! And it turned out to be my dear friend with her hair up. When she came down the gang-plank, I made one of my cosmic decisions. I rushed up to her and said, "Dear, don't let any one tell you differently—you look like a monster—believe me and don't believe any one else—!—!—! You LOOK A MONSTER!" "Why?" she said, pulling off in hurt surprise, "every one says I look wonderful!"

I can not understand the whole thing. What is this fashion that makes a folly of friendship and turns easy social conversation into a stilted dismal despair?....

The other night, I went to a dinner-party. My host said, "Mr. So-and-So is coming in after dinner. He wants to see you—he is coming specially." I had a momentary spark of warm feeling toward the world. Then I remembered that my hair was up. When he came, I ventured a brief, shy greeting and then complained to my husband that I was feeling ill—that the heat was overwhelming. *Tut*, it wasn't either. It was simply that as I started the conversation, I remembered how I looked with my hair up.

Frankly, I see no reason to sacrifice the relationship between men and women because of a coiffure. Yes, I know. The argument has been brought up many times. Our mothers looked lovely with their hair piled up from their oval faces. To me, this is a lame defence. Our mothers had not yet let their hair down in public and didn't know its advantages. Our mothers lived lives very different from ours. An up-swept coiffure (Continued on page 109)

1900-BOUDOIR SCENE-1938

Laugh it off, or look at it seriously, the Anton Bruehl photograph opposite. You probably wouldn't revive the gas chandelier, the rose-pinned satin curtain—but you might, if you have the deviltry, try these. The coquettish black moire corset, laced with red tulle. The black moire tea-gown, with its red tulle underpinning. The black silk bloomers, gartered with red tulle. The black silk stockings. All of the cover-up school, all at Bonwit Teller. And did you see the black-stockinged, corseted, Surrealist chair?



MURRELL

Katharine Hepburn likes sapphires, diamonds, and topazes • Jewels from Paul Flato

HOLLYWOOD'S OWN JEWELS

EXHIBITIONISM is fading out of Hollywood jewels....

Hollywood—like New York, Paris, London—has no respect for puny jewels, but blaze for the sake of blaze is not even good box-office now. Stars want their jewels to be personal matters—not publicity stunts.

Many fabulous, historical stones have found their way out to Hollywood—Mary Pickford's 200-carat "Star of India" sapphire and her 60-carat "Star of Bombay" are two of the purest sapphires in the world—but rarely are they unlocked from their vault. What the stars rank above everything else is imagination.

And imagination is there....

To hold up her train when she's dancing, Katharine Hepburn has a clever skirt clip—a "bicycle" clip of diamonds. In her hair, she pins an unusual pair of clips paved with topazes, yellow sapphires, and diamonds. On her wide sapphire bracelet, she has bunched two gigantic roses of diamonds. And her ring is a ball of round and baguette diamonds.

Whether or not Hedy Lamarr anticipated the new flurry for pearls, certainly she is one of the first lately to wear practically nothing else. Pearls in her ears, on her fingers, a four-strand necklace—one strand of which is detachable—around her throat.

Constance Bennett has had all the pearls in her fine string unstrung and reset into a fan-shaped motif, outlined with diamonds, which she uses as a clasp on a wide band bracelet.

Antique jewellery is Loretta Young's hobby. The antique gold and diamond chatelaine that she bought at Bergdorf Goodman is clipped on her shoulder, or on her belt, or on the centre of her jacket. Her gold ring was once the centre motif of a locket belonging to Shakespeare. It has four smoked pearls surrounded by tiny diamonds set in an oval of turquoise enamel.

Crosses are another hobby of Miss Young's. She wears a topaz one on a gold chain; a mosaic one with a large moonstone glowing at the centre, on a black velvet ribbon.

Inventive Marlene Dietrich has had her 128-carat cabochon emerald arranged so that she can snap it into the prongs of a ring or slip it (with a very secret lock) into the clasp of her diamond-and-emerald bracelet. The emerald is about the size of a bantam's egg.

For sheer versatility, not much can beat the yard-long rope of uncut, irregular shaped emeralds joined at intervals with pearls that Countess di Frasso wears. She can wind it around her neck several times, break it up into small day necklaces, separate it into bracelets, or convert it into necklace and bracelets.

The necklace of cabochon sapphires and diamonds that Joan Crawford owns can also play as many rôles as she does. It can break up into four bracelets. It can be worn with or without its pendant. And the pendant itself can be divided into two clips.

One of the first young women to have all her bracelet charms imbedded in a gold vanity-case was Paulette Goddard. Her newest vanity-box is of basket-weave gold, with her nickname, "Peter," picked out in diamonds. On this case, she sometimes clips a Greek boy's head, of gold with masses of diamond curls. Gold is her pet precious metal, and, in the photograph at the right, she's wearing two gold clips and a gold bracelet with a diamond-and-ruby clasp. (Continued on page 129)



Loretta Young's hobby is antique jewellery



Hedy Lamarr cares only for pearls



Paulette Goddard likes gold



FRENCH GOLD NOTES

- Above: What looks like a pine branch and cones is Boucheron's clip, the cones are of yellow gold, the branch of green gold with a diamond vein. Both pairs of earrings are pendants—one pair, of baroque pearls and gold, the other, of clusters of topazes—and both are from La Vieille Russie.
- Below: In the hair, three diamond starfish that will obligingly split up. And a topaz-and-aquamarine starfish on a gold chain—all from Mauboussin

BLUMENFELD





- On the ear of the dreamer above, baroque pearl pendants from La Vieille Russie. On her white shoulders (but better on a dinner-dress shoulder), Boivin's epaulets that are half-moons of gold fringed with pearls. On her wrist, Boivin's great gold bracelet—a drum even to the wide lacings.
- Below: A ruby-and-diamond ring; topaz boat clip sailing a sapphire-and-diamond sea; a coral bibelot topped with a watch—all from Mauboussin



*Débutantes
dressed for
the Velvet Ball*

RAWLINGS



Miss Rosemary Warburton

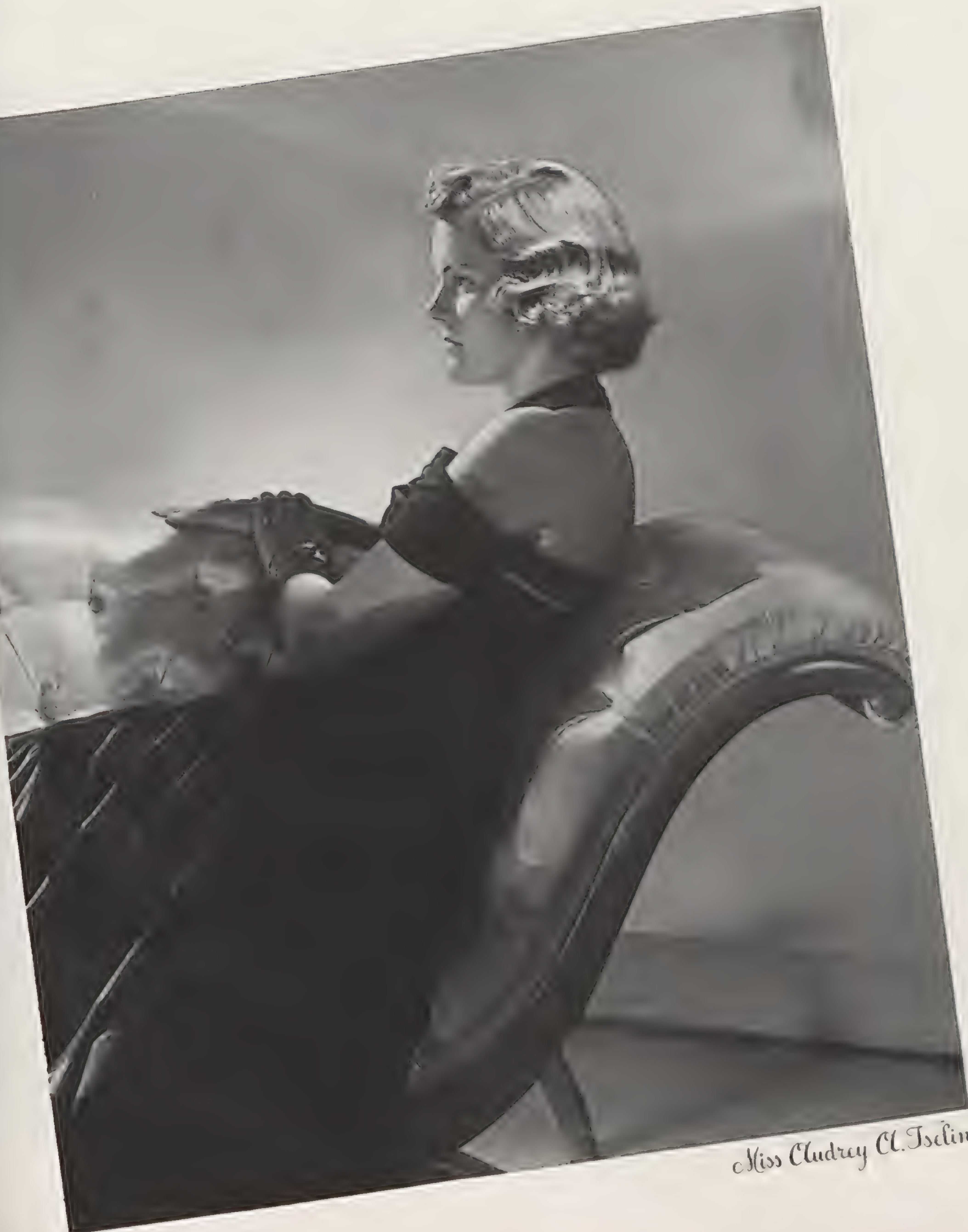


Miss Allison Pyne

HORST

A NEW YORK institution that seems to open the winter season is the big party called the Velvet Ball and Débutante Cotillion. On October 23, débutantes in velvet will gather at the Waldorf-Astoria, to dance to the music of Meyer Davis' Orchestra. It will be a cotillion with favours and a Casino Show starring various well-known Broadway stars, all for the benefit of the New York Infirmary for Women and Children. Among the débutantes will be these three:

- MISS ALISON PYNE, one of the loveliest blond débutantes of the season, will wear this blue velvet dress with the sunburst-pleated skirt (Saks-Fifth Avenue). The bracelet—from Marcus. She is the daughter of Mrs. Grafton Pyne
- MISS ROSEMARY WARBURTON, daughter of Mrs. William K. Vanderbilt, plans to make her appearance in this portrait-dress of black velvet, from Henri Bendel. It has an off-shoulder décolletage, a slim waist, a wide, waltzing skirt
- MISS AUDREY ISELIN will go to the Velvet Ball in this Jay-Thorpe dress, its bodice of deep violet velvet, its skirt striped with violet and magenta, like a Tzigane's. She is the daughter of Mr. and Mrs. Oliver Iselin



Miss Audrey C. Iselin



HORST

Zorrino—South American skunk with the white left in—
is Schiaparelli's pet. A bulky zorrino jacket; felt-and-fur hat. (Russeks)

Portfolio of Vogue Designs

Vogue Couturier Designs and Vogue Specials are a nice blending of Paris subtlety and American adaptability. They are almost overnight translations of Paris ideas, with the undeniable stamp of authority; with an unmistakable, unhackneyed, custom-made air.



A cocktail suit, S-4079—designed for sizes 12 to 20; 30 to 40

S-4079



S-4092

An uppish waist-line in a frock (S-4092) designed for sizes 12 to 20; 30 to 38



S-4090

Square, soft neck-line; sleeves pushed-up. S-4090 designed for sizes 12 to 20; 30 to 40



S-4089

Tailored, townish, good high neck. S-4089, designed for sizes 12 to 20; 30 to 40
Again the square soft neckline. S-4095 designed for sizes 12 to 20; 30 to 40
New high collar. New wide shoulders. S-4096, designed for sizes 12 to 20; 30 to 40



S-4095



S-4096

Other views of these designs on page 102

Designed for waltzing. A floating chiffon frock with shirring at waist and a seductive bodice. Dress No. 226 designed in sizes 12 to 18; 30 to 36
Three important fashion ideas—lace, ribbons and the strapless bodice combined in dress No. 215, designed for sizes 12 to 20; 30 to 38



A fresh idea in draping. Dress No. 218, designed for sizes 12 to 20; 30 to 40. Accented sleeve in dress No. 224, designed for sizes 14 to 20; 32 to 40. Gracious curves in dress No. 219, designed in sizes 12 to 20; 30 to 42



Vogue Couturier Designs

The high neck, draped front and new sleeves in afternoon dress No. 225, designed for sizes 14 to 20; 32 to 40. The seaming detail is the news in dress No. 223, designed for sizes 14 to 20; 32 to 38

*Victorian hug-me-tight, 1938 version.
Dress No. 221, designed for sizes
12 to 20; 30 to 38. An answer to
the cry for a furless coat, eager for
separate furs. It is coat No. 216,
designed for sizes 12 to 20; 30 to 40*



*Square-cut arm-holes in a classic
lamé evening coat. No. 220, designed
for sizes 14 to 20; 32 to 40*



*Emphatic shoulders—even in
a dinner dress. No. 217, designed
for sizes 12 to 20; 30 to 38*

See other views of these designs on page 102



*Lesson in how to be daring
though demure. It is evening dress
No. 222, designed
for sizes 14
to 20; 32 to 40*

*"The Royal Line" in a dinner dress
with Victorian feeling, leg-o'-mutton sleeves.
It is No. S-4098, designed for sizes 12 to
20; 30 to 38*



*Upward sleeves, upward neck,
high back, in a formal dinner dress
No. S-4097, designed for sizes
12 to 20; 30 to 42*



*Born to dance. An evening
ensemble, bolero and frock
No. S-4091, designed
for sizes 11 to 17;
and 12 to 20*



*S-4094 has a
worldly air about
its plastic drapery
and slim skirt. It
is designed for
12 to 20; 30 to 42*

Other views, page 102

Vogue Special Designs



PLATT

More of the Victorian in a dinner-suit. Black crêpe and silver embroidery made more beguiling with long black gloves and a feather head-dress. Milgrim; Marshall Field; Neiman-Marcus



For the daring. Chanel's glittering black paillette sheath to be worn by a woman of great assurance. Salon Moderne, Saks-Fifth Avenue. Mauboussin's diamond bow at the waist, in the hair



MORST

For the conservative, Alix's classic black chiffon that every woman may wear, falling in unhampered folds from a corselet of black suède, gold-embroidered. Bergdorf Goodman



Mrs. Cornelius Vanderbilt Whitney has loved photography ever since she was a child. Like these other four amateurs, she rarely goes in the dark room. The yearlings, above, she took at her Kentucky Farm



Mrs. Suydam Cutting, a photographer for years, mounts her Tibetan pictures in an elephant-skin album



Mrs. Douglas Burden does landscapes on expeditions with her husband, head of Marine Studios, the new Florida aquarium

TONI FRISSELL



Miss Mary Cushing, looking like a distillation of amateur photography, posed on a high cross-bar of the Triborough Bridge



Miss Mary Cushing, a sister of Mrs. James Roosevelt, photographed this Fiji Island mother and child while cruising last spring on a South Sea expedition



Mrs. Cameron Clark loves travel and animal pictures, refuses to snap her friends, did this pastoral in Mexico several years ago, and has an enormous collection of photographs of strange lands and people

WOMAN'S PLACE IS IN THE DARK ROOM

By M. F. Agha

A LONG, long time ago, when Monsieur Daguerre was still a painter and photography was still called heliography, a woman was given an opportunity to take a definite stand about this new, wonderful, and still unborn art. This woman was Madame Daguerre, and she took her stand very promptly—she went to see her lawyer, and told him that her husband was perpetrating an entirely new kind of mental cruelty on her: he would lock himself up in his laboratory for days at a stretch and try to discover a way to make pictures by light, instead of painting them by hand. Therefore, he must be crazy; and, therefore, could he, please, be certified incompetent and put quietly away?

If Madame Daguerre had had her own way, there would be no photography, no photographs for beautiful women or movie stars to autograph. Come to think of it, there would be no movie stars or movies, either. The only people who could enjoy the ethereal beauty of Garbo would be the Swedes getting a shave in her barber shop; and Rudolph Valentino would probably still be raising lettuce, as he originally intended. Débutantes would go to El Morocco and get engaged without the benefit of Jerome Zerbe's zebra-striped photographs; they would marry, and Ira Hill would not be there; and their children would grow into manhood without being photographed—by Toni Frissell—in the middle of a daisy field.

However, all these things, too horrible to contemplate, did not happen: photography *was* born; and,

forty years later, an Englishwoman repaid a thousand-fold the damage that the English-born Louise Georgine Arrowsmith-Daguerre tried to inflict on the art of "making portraits by the sole agency of light."

This English lady was Julia Margaret Cameron, a daughter of James Pattle, who left an undying memory of his riotous exploits, and whose vitality Julia inherited. She was a short, squat girl with tremendous, latent energy; but life was very dull for short, squat girls in the eighteenth or fifties. Julia tried every creative activity the conventions of the times would permit—she did German translations, wrote poetry, conducted a tremendous correspondence, and often had postscripts to her long letters sent after the postman, to be included in the letters he was carrying away. She did not play the harp, only because the harp was out of fashion by the time she grew up. She reached the age of fifty before she had any real fun in life. In 1865, when she was fifty, her son gave her a camera, and she plunged headlong into photography with all the passion accumulated during a long and uneventful life.

From that time on, she always smelled of chemicals, had acid stains on her clothes—and was perfectly happy. She turned her coal-house into a dark room; the fowl-house into a glass-enclosed studio. While her parlour-maid sat for a portrait, her guests would answer the bell. She photographed her boatman as King Arthur, and the village girls as Queen Guinevere. She was an (Continued on page 104)

*New animal acts
from Paris*



- **QUILTED BROADTAIL** (above). In order to make flat furs look plump and pneumatic, they are now being quilted...like this Molyneux quilted broadtail jacket, Bonwit Teller
- **BEARSKIN** (left). No longer is bear relegated to hearth rugs and college boys' coats. Alix has civilized it for this jacket and hat to be worn in town or out. Brown-and-beige velveteen dress. Jacket and hat; Bonwit Teller
- **ASTRAKHAN TUBING** (first opposite). Another new fur trick—rolls or tubes of astrakhan edging Molyneux's astrakhan jacket and making the muff. Bonwit Teller
- **ALASKA SEALSKIN** (second opposite). Schiaparelli's Alaska sealskin coat with a wide wool waistband inserted in front. A sealskin hat and muff. Coat at Saks-Fifth Avenue, New York; Chicago
- **OCELOT** (last). Alix made this to be worn as a coat-dress of ocelot. In New York, Russeks show it to be worn as a real coat. The black felt pill-box is held on by ocelot streamers. All jewels are from Mauboussin



ANDRÉ DURST



ITS BIRTHPLACE - ON LAMBETH WALK



AT THE LONDON CASINO

LAMBETH WALKING- HERE AND THERE

IT'S all over the world now—the Lambeth Walk. Every dance band plays it half a dozen times an evening. Everybody knows it, and steps right up when the music starts. It's gay. It's ridiculously easy to catch on to. It breaks ice and puts people on an informal footing. Literally.

On these pages, you see the ladder-climb of the Lambeth Walk—its climb from the sidewalks to a pinnacle. In the first picture the costers who began it (some twenty years ago) on London's Lambeth Walk, a slum street. Theirs is the credit for the strut (their go-to-meeting gait), the lifted elbows and bent-in thumbs, the finale, "Oi!"—meaning "Hi," or "A very good evening to you and your girl from me and my girl."

"Me and My Girl," a London show, was where the Lambeth Walk first saw the limelight. Suddenly, like a bolt of electricity, it was all over the place. Urchins danced it on street-corners. Duchesses, in ballrooms. Even such dignitaries as Mr. Anthony Eden and Mr. Leslie Hore-Belisha succumbed to it at parties. Above, it's danced at the London Casino.

The Lambeth Walk promptly flew the Channel to the continent, cutting a swath as it went. Right, the Lambeth Walk at Cannes. (The costumes prove it doesn't stand on ceremony.) And on the opposite page, you see it at New York's St. Regis, brought there by Prince Serge Obolensky.

It was at the St. Regis that the camaraderie of the Lambeth Walk was conclusively proved. There a *grande dame* trod, for the first time, a Lambeth Walk—with a diagrammed instruction sheet clutched in one hand, and a lorgnette in the other.



AT THE CANNES CASINO



AT NEW YORK'S ST. REGIS

FINALE—BY PRINCE SERGE OBOLENSKY AND MRS. LEWIS TULLIS



KARER



Caught in the Lambeth turn—a filmy grey net dress, with a silver metal bodice, that's under \$25; at Jane Engel

DRESSED FOR A LAMBETH WALK



Whether you Walk or Palais Glide—a gold brocade dress that glitters as it whirls. Under \$30; Jane Engel



RELANG

Muffs of every type to warm hands—and heart

- A barrel—Lanvin's muff of bright red velvet rolls to carry at night or even in broad daylight
- A cushion—Molyneux's Persian lamb muff to hold against a bright new suit. Find it at Jaeckel
- An envelope—Max's muff of chinchilla that his mannequin wore with a Hudson seal evening coat
- A fan—Lelong's fan-shaped evening muff of white chenille pinned with a bouquet of violets

Muffs hold hands again...



..... *night and day*

- A puffball—Bruyère's red fox muff floating in the air at the top of the picture. It was born to go with a furless coat of ruddy wool; Jaeckel
- A bow-shaped muff—Maggy Rouff's pale grey fox muff shaped like a gigantic hair-ribbon bow
- A bolster—Schiaparelli's silver fox muff, its waist tied around with turquoise velvet ribbon, to wear with an afternoon suit. From Jaeckel
- A handball—Max's muff of skunk. Jaeckel



*If you
need to
look slimmer*

ANNUAL—and always difficult—is the hunt for a perfect, simple dress that is not only versatile, but also compassionate to a not-too-perfect figure. If your figure could stand a little flattery, look at these:

1. *Modified fulness in the front of the skirt makes you look taller, and—which probably interests you more—narrower in the beam. The dress is of crêpe, in crushed raspberry. About \$35; Lord and Taylor*

2. *The draped bodice and bishop sleeves of this green crêpe blouse flatter your face and figure. And by contrast with the blouse fulness, the black crêpe skirt looks sylph-like. Under \$60 at Lord and Taylor*

3. *That tucked panel down the front of this black crêpe dress adds vertical inches; subtracts horizontal ones. The neck-line can go high or low, to accommodate jewels. A jewel itself, at about \$50. Lord and Taylor*

4. *Square shoulders minimize your waist, in this distinguished dress of imported sheer wool. Its deceptively simple lines seem to whittle you down. The colour—a softening slate-blue. About \$85; Bonwit Teller*

If you're
as slim
as you like



Vogue's Finds of the Fortnight

The autumn search is on. The search—that sounds easy and isn't—for a wearable little day dress. One you can wear anywhere. One you won't tire of. If your figure is something to be proud of, here are four for you:

1. Black crêpe with black velvet—a go-everywhere dress of Colcombet crêpe, its waistband inset with black velvet. Black velvet binds its long-sleeved bolero. Around \$50; from Lord and Taylor

2. The dirndl—the young love of the year—in this case gathered from shoulders to waist, from waist to hem. The hiatus is bridged by a black suède corselet. Fabric—black Enka Rayon. Under \$40; at Bonwit Teller

3. That new, throat-hugging Victorian neck-line on a cherry-red crêpe dress. Don't miss the camisole gathers across the bodice and at the waist-line—a slim, young-looking waist-line. This is about \$35; Macy's

4. Yards and yards of black braid wind the waist of this black Enka Rayon dress to spool-sleekness. Braid on the sleeves. About \$50; from Milgrim. SHOPS IN OTHER CITIES HAVE THE MODELS ON THESE PAGES



Shop-hound's grand tour

We had a seizure of Wanderlust the other day, which we defeated in our own way. If we can't shoot off to fine far-sounding places, we thought, why can't they come to us? They do, in the form of exciting little foreign shops all over the city. First we went to Bonwit Teller, of all places, not because it is an exotic little *boîte*, but because of the very handsome Mexican jewellery collection there. Right; a massive collar and bracelet of silver links copied from the cornice of an old temple in the Monte Alba ruins (about \$20 for the collar; about \$7 for the bracelet). There are other collars, pins, clips, and pendant necklaces, each with a card telling its history. Less grand, but very decorative, is the group of "Petrified Forest" jewellery. These are Mexican pods, cones, and other bits of plant life, covered with gilt, silver, or pinky copper so that they seem to be actually made of metal. They make fantastic, delicate jewels—not botanical-specimen-looking as you might think. Our favourite—three prickly gilded balls on a twig, made into a pin; about \$3.50.

At Gunn and Latchford, where East meets Fifth Avenue, we found the most lovable slippers we have ever met (below, right). They're of thin morocco leather—red, white, blue, green, or yellow—tooled in gold. They're light as leaves, and grow softer as you wear them and love them, so you soon find yourself dancing around the house in them in the most untrammelled fashion, to the tune of about \$1.50. And there's a Pullman kimono that struck us as being a good idea—of thin silk, which folds up in a small case of material to match; about \$7.50.

Europa House, 558 Madison Avenue, livens its clothes with unusual imported braid, buttons, trimmings, and desirable fabrics. We saw one beautiful bolt of cloth being made into a short peplum jacket with leg-o'-mutton sleeves. A strange olive-green heavy satin, brocaded with bunches of velvet flowers in red, pink, and bright sky-blue. This jacket is collarless and hooks down the front. With it, a high-waisted skirt of the green satin, flaring out as it nears the floor, and ornamented by one of the velvet bouquets on the hem. You could switch the skirt and jacket around indefinitely with bold colours. Both pieces together cost about \$95, to order.

We get a feeling of luxury when we're surrounded by fine leather, which is one reason why we love to visit Dante Gambinossi, 538 Madison Avenue. Every size of guest-book, scrap-book, or stamp-book is equally tempting to us when we get in this shop. All the leather is imported from Italy. Glasses cases are so handsome here we almost bought one, though we don't wear glasses. These cost about \$3 and \$4, and are beautifully hand-tooled. Another feeling that seizes us here is the Varese-hand-blocked-paper-mood—one of great enthusiasm. Gambinossi has note-books bound in these papers. They look and feel expensive, but in reality are not. Very small ones from about \$1—up to any sized guest-book or album.

A trip to MacDougal of Inverness would probably make a thrifty Scot livid. Not that the tweeds, plaids, and leathers here are expensive necessarily. They just make you want to buy so much. Beautiful combinations of imported suède and tweed in some of the suits. A wool suit costs about \$110 to order. Everything else Scotch, from shiny black cock feathers to heather honey, at 775 Madison Avenue. Any man would love the Iceland pull-over sweaters of thick, spongy wool; about \$12.50.

And on to India. Silver was our goal here, and we found exciting, jangling ornaments of it. Left, upper; a necklace of silver beads and amulets hanging from a chain; about \$35. Left, lower; a Guluband necklace, which is stiff, like a collar of silver, also dangling little flat disks, which ring in a nice merry way; about \$25 for this. To go with these hand-carved pieces; silver-bell earrings. All from India Arts and Crafts, 115 East Fifty-Seventh Street. (Continued on page 106)



Fall Openings

THICK SMOOTH ASPARAGUS PURÉE: OPENING COURSE FOR A SMART AUTUMN LUNCH



The garden green of young asparagus mellowed with the golden glow of table butter. Dainty asparagus tips beckoning your spoon. And it tastes just as lovely as it looks! Each smooth, smooth sip is laden with the exquisite taste of fresh asparagus. Campbell's is an elegant asparagus soup. Have it soon!

CREAMY RICH CUPS OF CREAM OF MUSHROOM: LAVISH LEAD-OFF FOR A SUNDAY SUPPER

Here's heavy farm-sweet cream blended with cultivated mushrooms, fresh, and white, and at their flavor-prime. Here, too, floating all through each cupful, are mushroom slices, a bounty of them. This is the cream of mushroom! The delicate aroma whispers it. The creamy look of it bears witness. And the taste of it, the smooth delightful mushroom flavor, is glorious proof.



SAVORY DEEP-BREWED OX TAIL SOUP: A BRITISH DINNER BEGINNER— AND A GOOD ONE!



Meaty ox tail joints, barley and other vegetables mingle in a lusty beef stock. At first whiff, appetites spring to attention. And its rousing flavor sets the dinner marching on — triumphantly. Campbell's Ox Tail Soup for your next dinner-party. Company — forward!

Campbell's
SOUPS



DISCOVERIES IN BEAUTY



HIRSCH

"Yu" is a new and arresting perfume by Harriet Hubbard Ayer, presented in a burst of golden glory. See the bath powder and the essence pictured above; read the text below for more details

WHEN you have tried "Yu," the new perfume by Harriet Hubbard Ayer that you see in the photograph above, and found how much you like it, you can have the same fragrance in many forms. For the new scent comes in bath powder (which you also see above), toilet-water, sachet, and powder. The lipstick in the new series is an oversize affair that looks very smart emerging from your new large hand-bag, and there is a slim black-and-gold powder-case to match it. The "Yu" items are so new that they are just now making their début in the cosmetic counters in the important stores throughout the country.

All this summer when you were playing tennis or digging in the garden or sailing a boat, your hands looked brown and energetic and suitable. Now, unless you have been doing something special about them, they probably look, and feel, dry and as though they had been through a hard siege. One good way of reconditioning them is the hot oil manicure with gloves at the Richard Hudnut salon. This really amounts to a hand treatment, but is given in connection with your manicure, thus combining the best features of each and saving you time.

After the polish is taken from your nails, flannel gloves saturated with hot oil are fitted on, and your hands are manipulated and massaged with the gloves on. The oil seems to sink into the skin, as well as into the cuticle, and your hands emerge from these ministrations with a lovely, soft texture.

Another bit of care your hands receive at the Hudnut salon is a coating of softening cream that remains on while your facial treatment proceeds. In fact, every time you go into the Hudnut salon you find some unexpected *petit soin* that makes you feel tenderly pampered and helps concretely to make you beautiful.

There is nothing quite so dreary as catching a glimpse of yourself without any lipstick. That first reflection of your face in the morning, when you look as though you didn't have a mouth, is almost enough to destroy all faith in your looks.

A means to avoid this, and also to help keep your lips smooth and soft, is to put on Tangee lipstick before you go to bed. Of course, this is just an incidental use for Tangee, because thousands of women will use no other lipstick at any time, swearing by the remarkable Tangee faculty of becoming the colour of your own blood-tone once it is on your lips. But not even its devotees all know this overnight trick for Tangee. Its pomade-like base gives real softness to the lips, and the colour you see in the morning is the same natural shade you used to see when you were a little girl, only it was something you took for granted then.

Of course, you get every trace of daytime lipstick off before you put Tangee on fresh for night. Apply it lightly and smooth it on with your finger; press your lips over a cleansing tissue, and the colour stays on your mouth and doesn't stray to your pillow. You can buy Tangee lipstick, and rouge to match, in stores everywhere throughout the country. (Continued on page 98)



MINK—deep-toned—deep-furred—Exquisite in its contrast to the colors decreed—for daytime and for evening. Our own originals.

Stein & Blaine
13-15 West 57th Street, New York



Dates More Dates Re-dates!

... ALL FOR THE
GIRL WHO KEEPS
SKIN THRILLING

NEXT DAY

LET'S MAKE
IT A STANDING
DATE, DEAR



SMART GIRLS CREAM **EXTRA "SKIN-VITAMIN"** INTO THEIR SKIN... FOR EXTRA BEAUTY CARE *



WHEN SKIN LACKS
VITAMIN A, THE
"SKIN-VITAMIN", IT GETS
ROUGH AND DRY— WHEN
"SKIN-VITAMIN" IS
RESTORED, IT BECOMES
SMOOTH AGAIN



I ALWAYS CREAM
EXTRA "SKIN-VITAMIN"
INTO MY SKIN BY USING
POND'S COLD CREAM...
IT HELPS PROVIDE AGAINST
LOSS OF THIS NECESSARY
VITAMIN FROM MY SKIN

MARGARET BIDDLE
Philadelphia Deb

Men fall for *soft, smooth* skin. When skin lacks Vitamin A, the vitamin essential to skin health, it gets *harsh and dry*. Now POND'S Cold Cream contains this necessary "skin-vitamin."

If skin has enough "skin-vitamin," POND'S brings an *Extra Supply* against possible *future* need. Smart girls follow this new beauty care to help provide against loss of the "skin-vitamin."

• All normal skin contains Vitamin A—the "skin-vitamin."
• In hospitals, scientists found that this vitamin, applied to the skin, healed wounds and burns quicker.
• Now this "skin-vitamin" is in every jar of POND'S Cold Cream! POND'S has not been changed in any other way. It's the same grand cream you have always known. Use it as always—night and morning and before make-up. Same jars, same labels, same prices.
• Statements concerning the effects of the "skin-vitamin" applied to the skin are based upon medical literature and tests on the skin of animals following an accepted laboratory method.
Tune in on "THOSE WE LOVE," POND'S Program, Mondays, 8:30 P.M., N. Y. Time, N.B.C.



SOCIETY
BEAUTIES
USE POND'S

AND POND'S IS
THE SAME GRAND
CREAM. ITS USE
HELPS GIVE SKIN
A **SOFT GLOW—**
MAKES MAKE-UP
THRILLING!

Margaret Biddle
Copyright, 1938, POND'S Extract Company



The Fall social season starts when Kislav Social Registers arrive. Distinctively hand-stitched in France . . of that soft, sturdy Kislav doeskin that washes in suds hot as the hands can stand. They are making their first appearance of the season now at the socially important sports events of the country . . and at fashion-important stores everywhere.

* Reg. U. S. pat. Off.

BUSCARLET GLOVE CO., INC.
NORMAN BLUM CO., INC. Sole Distributors for U. S. and Canada
468 Fourth Ave., N. Y. • 36 S. State St., Chicago • 156 Yonge St. Toronto, Can.

DISCOVERIES IN BEAUTY



Mary Pickford presents the simple, efficient beauty preparations that she herself has used for years to keep her skin young and fine. The individual preparations are described below; at Best in New York

(Continued from page 96) There are few things more convincing as a recommendation for beauty preparations than their continued use by some one who has a beautiful complexion. The Mary Pickford preparations (a group of which you see in the photograph above) are certainly a case in point. Miss Pickford, as any one who has seen her knows, has a clear, young-looking skin, and she used these preparations, which are made especially for her, for years before she considered putting them on the market.

When she decided to have her cosmetics made to sell, Miss Pickford determined to base the series on her own simple routine of skin care, to have the items as pure as they were practical, and to price them moderately. And, on the bottom of every jar, box, and bottle, she has added a signed phrase, "This is the cream (or powder, or lotion) I personally use."

One of the first principles of Miss Pickford's beauty credo is that every one should wash her face at least once a day, and for that she has provided a creamy soap, to use as an alternate to the cleansing cream, which is of non-liquefying variety. The Tissue Cream for use at night is rich, but light in texture, and, for the one-cream woman, there is a Cold Cream, light and fluffy and good for hands as well as face. The Skin Freshener acts as a tonic and mild astringent. The cosmetic items include a fine, clinging powder in well-chosen tones and rouge and lipstick in six different shades.

You will find the new Mary Pickford preparations in the department stores throughout the country.

On page 50, you see a portrait of a lady with Orchid-Red lipstick on her mouth. This is Helena Rubinstein's lipstick, part of her new and lovely Orchid make-up. And the minute you add any of the violet or purple or (Continued on page 100)



Two Cutex innovations—the smart "Gladstone" travelling-case (in the background), equipped for complete care of the nails; the smaller, but efficient, "Cuti-Case," for week-ends or on dressing-tables



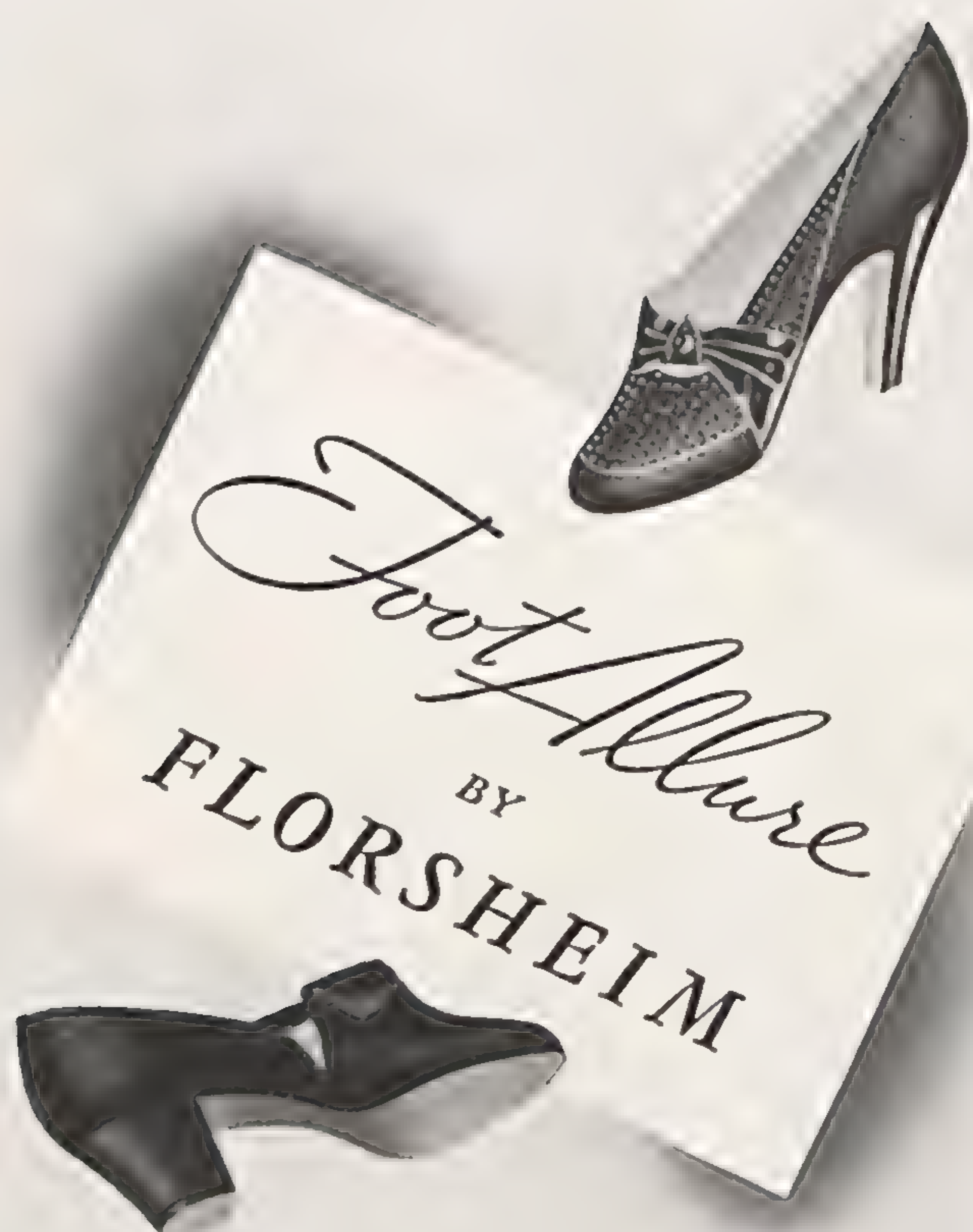
The Makeup You Wear With Black Can Either Endow You With Exciting, Glamorous Chic Or It Can Transform You Into A Drab, Uninteresting Wren

WHEN a smart woman wants to look her most impressive glamorous self, she inevitably chooses the opulent seductiveness of a black dress. And to meet the urgent need for a correct basic makeup for black, Primrose House has created this practical "KEY TO COLOR" Chart with a special, flattering makeup for each type of skin. All the better shops have Primrose House Makeup for Black.

<i>Key to Color Chart</i>		
FAIR SKIN	MEDIUM SKIN	DARK SKIN
POWDER Natural Chiffon	POWDER Beige Chiffon	POWDER Rose Petal Chiffon
ROUGE Light Pomegranate	ROUGE Primrose Red Pomegranate	ROUGE Carnival Pomegranate
LIPSTICK Pompadour	LIPSTICK Primrose Red	LIPSTICK Carnival

Primrose House

595 Fifth Avenue, New York



If you are one of those who know the vogue . . . if you recognize the inherent charm of true quality, you'll like the new Fall Florsheims. For every pair is fashioned of the loveliest materials, in the spirit of the mode, for the discriminating. There are styles for every taste . . . a fit for every foot. \$9.75 and \$10.50



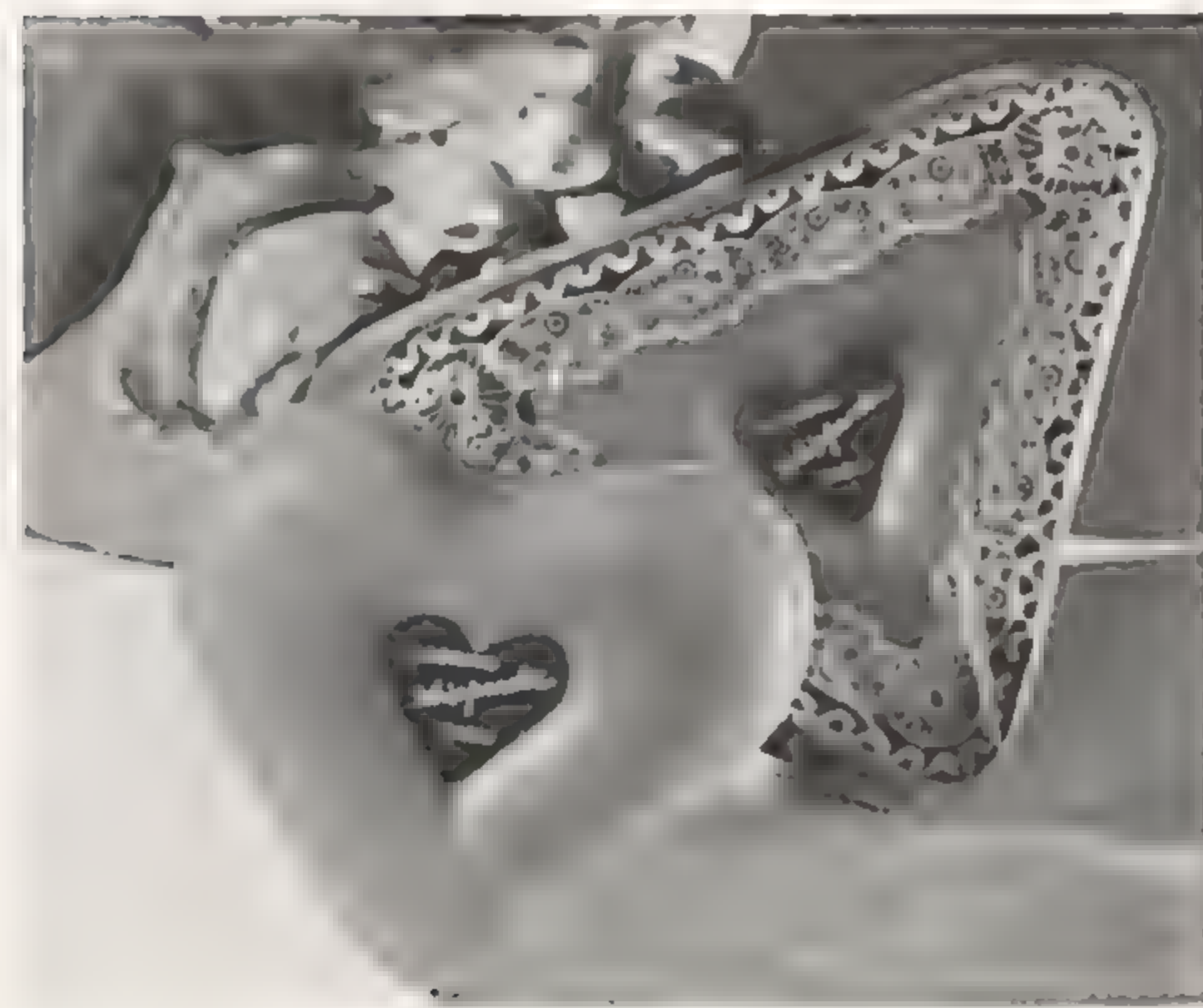
The DAWN in Capre kid and patent.

The CUFFIE . . . an all-over suede brogie.

The SCALLOP in Capre kid and patent.

THE FLORSHEIM SHOE COMPANY • Manufacturers • CHICAGO

DISCOVERIES IN BEAUTY



A pink heart done up in a lace-papered box like a valentine—really a cake of soap, the latest in Schiaparelli's "Shocking" series. The soap is so lavishly scented that it perfumes your entire bathroom

(Continued from page 98) orchid-pink tones to your wardrobe, go straight to the nearest cosmetic counter and look into this Orchid make-up situation. For it is such perfect, flattering harmony as this that is going to make your face a thing of beauty above fine purple raiment.

Don't say, "It's charming, but I can't wear it." Don't say, "It will make me look conspicuous." Try it. We have heard people say both those things, looking at the cosmetics in their boxes, and then succumb completely when they see the effect on their faces.

The complete make-up includes the Orchid-Red lipstick and rouge that is a subtle reflection of the lipstick; Nail Groom (polish to you) that matches precisely; an Orchid eye-shadow; Deep Orchid mascara; and Champagne Rose face powder that gives a soft glow of colour.

Devotees of pine preparations will find a new series of favourites in the Arcabe series. Not only does this group have a lovely, fresh, pine-woods scent, but it includes some new numbers we have not encountered before, one a Pine Lotion that is in the form of a creamy liquid. This is primarily a hand lotion, and a very fine one. But, if you rub the lotion all over you after your bath, your skin not only feels soft and satiny, but its soothing coolness gives you a lift. Men like to have it around to use after showers. You will find the Pine Lotion and the other Arcabe preparations at the cosmetic counter at Altman in New York.

If you happen to have too-curly hair or have acquired an unruly permanent, Bernord az Guro has a solution for you in his penthouse salon at 439 Madison Avenue. He uses a lotion, which acts as a cleanser, then works in a cream that softens the hair and produces smooth, even waves in place of kinky ones.



The little talisman on the box of Mary Dunhill's new perfume, "Amulet," is impregnated with the scent. Wear the charm dangling on your bracelet and go about wafting fragrance in your wake

How Lovely French Women Make Up Only Once a Day

Yet... Stay Exquisitely Made Up All Day Long!



9 A.M.

You apply it before your own mirror—and get a perfect and even color!



5 P.M.

You still have bewitching color and allure. No constant making up during the day!

*Only An Expert With A Magnifying Glass Could Detect
That the Color of Your Cheeks Wasn't Natural Color*

IN PARIS women have found a new way in make-up. A cheek rouge that stays on beautifully all day long so that you can go through the day with the assurance that you'll have a bewitching color at the end of it. And you don't have to fuss or primp with your make-up to keep yourself appealingly attractive all day long.

You apply it in the morning, under the familiar lights of your own dressing table, where you can see that it's on properly, evenly—and in just the right tone to bring out your best points.

What It Is

It's an exquisite cream rouge, called Angelus Rouge Incarnat, that comes in subtle natural colors to blend with every complexion, eye-color and hair. Colors that bring new allure to blond, brunette or titian.



Angelus Rouge Incarnat in the little Red Box and Louis Philippe Angelus Lipstick

POPPY	PANDORA
SUN ORANGE	LIGHT
FRAMBOISE	MEDIUM
CORONATION RED	

Try the Newest, Smartest Shade

FORMAL RED

that makes lips look alive... inviting... but not obvious. Especially effective for glamour after dark.

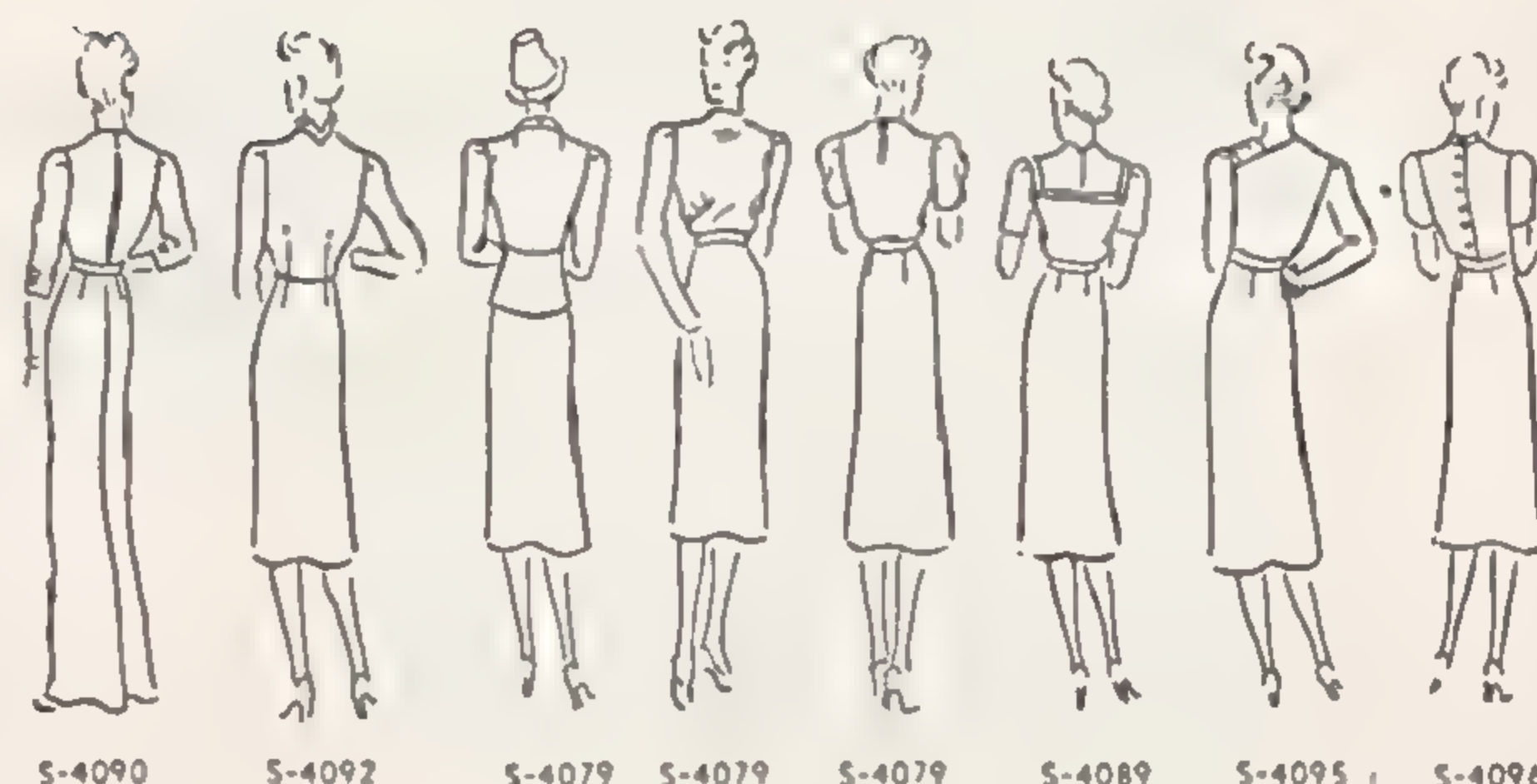
Being a cream rouge, the color blends naturally with your skin tone—and it won't blow off or brush off. With this new way your make-up is so natural that only an expert with a magnifying glass could detect that you used rouge to give color to your cheeks.

The Smart Woman's Choice

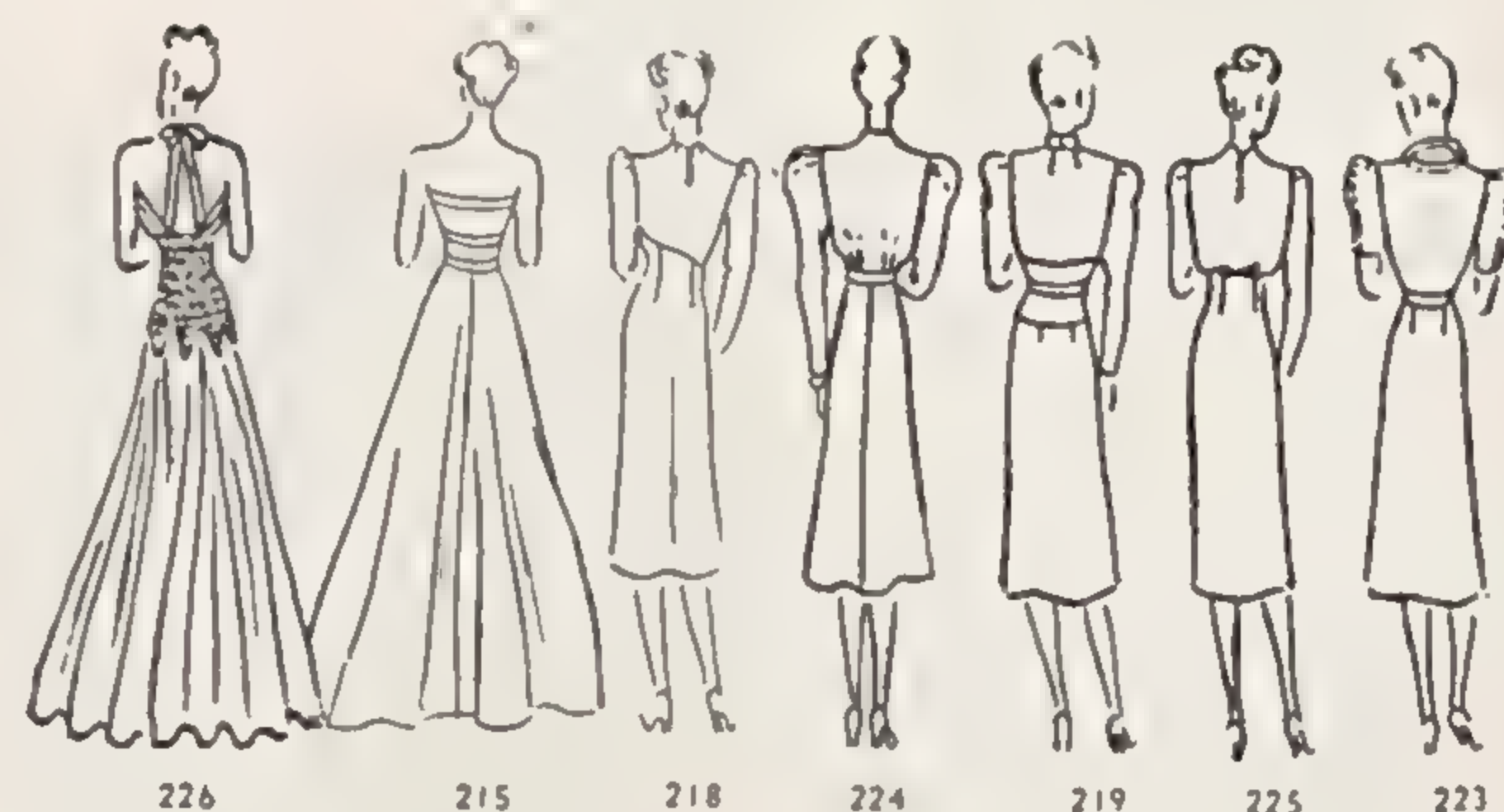
Smart women everywhere are choosing this natural, colorful make-up. Try it today. See how it gives your face a new and charming sophistication. How it brings compliments and the assuring satisfaction that you look your best.

You can use it on both your lips and cheeks, and thus gain perfect color harmony in your make-up. Or, if you prefer, you can buy the Louis Philippe Angelus Lipstick in matching colors. At all drug and department stores.

DESIGNS FOR DRESSMAKING



On page 78a appear the enlargements of these Vogue Special Designs—designs that bring forth the newest developments of the 1938 mode, shown in colour. The high-riding neck-line. The small-waisted cocktail suit. The wide shoulder. Designed for sizes: S-4090, S-4079, S-4089, S-4095, S-4096, in sizes 12 to 20, 30 to 40; and S-4092, in 12 to 20, 30 to 38



These Couturier Designs (also on page 78b) are the latest expressions of the French mode, sent over here post-haste in time to make a lasting impression on your winter wardrobe. Designed for sizes: 226, in 12 to 18, 30 to 36; 215, in 12 to 20, 30 to 38; 218, in 12 to 20, 30 to 40; 224, 225, in 14 to 20, 32 to 40; 219, in 12 to 20, 30 to 42; and 223, in 14 to 20, 32 to 38



On page 78c, you will see these Couturier models in colour. Nipped in as to waist. Coat without fur. Dress without flare. Designed for sizes 217, 221, in 12 to 20, 30 to 38; 220, 222, in 14 to 20, 32 to 40; 216, in 12 to 20, 30 to 40

The new evening fashions are shown in colour on page 78d. Plastic drapery, Victorian charm, the young bolero appear here. Designed for sizes S-4091, in 11 to 17, 12 to 20; S-4097, S-4094, in 12 to 20, 30 to 42; S-4098, in 12 to 20, 30 to 38



PATTERNS MAY BE PURCHASED FROM ANY SHOP SELLING VOGUE PATTERNS, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 140.

Hi Ho, the Cigarette Can!



Holds all 20—a tiny push and up they come! Tucks into your purse.
(Left) Paneled side, plain top. (Right) Engraved top, plain sides.

● New—exciting—Henriette's Cigarette Can! It's neat as a pin, functional as a test tube—yet a triumph in sophistication. Manhattan's latest news flash!

Top and sides plain, engraved or jeweled. Holds a full pack—and not a one crushes. Tucks into your purse or decorates your table. From \$3.00 at leading shops and department stores. Henriette, Inc., 385 Fifth Avenue, New York.

by Henriette



"P" // Have more Paris in your life!



Because youth shimmers through "Paris" Per-

fume like cool spring sun through budding leaves...because you return to it again and again with new delight...

Coty brings you Echoes of "Paris". Now, you may use your best-loved fragrance...as a complete scent

ensemble. Packages, too, are ensembled. They will make your dressing table look gay...and Paris-smart.

SOAP	SACHET	TALC DE TOILETTE	BATH SALTS	"PARIS" PERFUME	"AIR-SPUN" POWDER	DUSTING POWDER	EAU DE TOILETTE
Soothing, fragrant. For complexion or bath. 35¢ or 50¢.	3 silk bags in "band box". \$1.50. Sachet Powder in glass jar, \$1.	A silky talc. In metal container for travel. 50¢. Glass jar, \$1.10.	To make your bath a sybaritic luxury...crystals that soften... \$1.	Exciting as spring itself! Sizes are \$9.75, \$5, \$3.50, \$2 and \$1.	Buffed and smoothed by air to a new texture. In seven warm shades, \$1.	To prolong that "just bathed" freshness \$1. Double-size... \$1.85.	Exhilarating, rich with perfume, 3 sizes... \$2.95, \$1.75, and \$1.



"PARIS"

by COTY

FRESHNESS

IN THE MORNING MODE AND MOOD



A tailored dress of light-weight grey wool, with long sleeves and a white piqué collar with a string tie (of the same material as the dress) at the neck.

From . . . Hattie Carnegie



Every pack is wrapped in two jackets of Cellophane; the outer jacket opening from the bottom.

Copyright, 1938, by P. Lorillard Co., Inc.

For morning-after Freshness Smoke ever-fresh Old Golds

IT'S a smart morning rule—never to *show* or *feel* the effects of the night before. *Fresh* as a lark must be your slogan, in your trim morning garb. And *gay* as larks must be your *humor*. So, in choosing your evening cigarettes, make sure of their FRESHNESS. Old Golds are always fresh. Their delicate flavor—smooth, mellow, friendly—is preserved in its pristine freshness by two Cellophane wrappers. (The outer wrapper opens at bottom of the pack, providing a *double seal*.)

TUNE IN on Old Gold's Hollywood Screenscope, Tues. and Thurs. nights, Columbia Network, Coast-to-Coast

WOMAN'S PLACE IS IN THE DARK ROOM

(Continued from page 83) extremely painstaking artist. She would destroy one hundred negatives before she was satisfied with the results; by constant experimentation, she soon developed a style of her own. She was one of the first photographers to decide that the sharpness of a photograph is cruel and unnatural, and that a slight diffusion produces softness and enhances the beauty of the photograph. She deliberately took photographs out of focus, a good thirty years before the soft-focus lenses became the fashion.

She soon became famous. Artists and writers praised her portraits. She took pictures of Tennyson, Browning, Ellen Terry, and Sir John Herschel. She didn't know, however, what to do with her photographs once they were finished. She hung many of them in railroad waiting-rooms; she would offer a photograph to a railroad porter as a tip when she didn't have her purse with her; she was the first Surrealist *avant la lettre*. She took fantastic photographs, attaching swans' wings to her children's shoulders, putting spiky cocoanut branches on the head of an obliging sitter.

She was active as a photographer for only eleven years, but her work remains one of the first and one of the most important contributions to the art of photography. However, Mrs. Cameron was an isolated case, an accident. Photography was not considered a fit occupation for a woman, at least as far as the actual taking of pictures was concerned. It was, however, all right for a woman to act as a demure and willing assistant to a bold and brave man-photographer; in fact, one-third of all the photographic assistants were women, and "photography was considered a new outlet for female energy." The woman photographic assistant of 1873 belonged in one of three classes:

- 1—Photographic printing, or "maid" class.
- 2—Retouching, reception-room, contact with customers, or "shop-woman" class.
- 3—Handling accounts and correspondence, or "governess" class.

There was no class, however, in which women would be allowed to *take* photographs. Photography was thought to be too hard work for women, since "photographers must stand on their feet all day." Besides this chivalrous consideration for a woman's frailty, which, later, made tennis experts advise ladies to lie down and rest between the sets, there was still another objection against a woman doing the actual photographic work: photography was somehow not quite ladylike. As late as 1929, there was some slight feeling left that a woman photographer really should take only home portraits of babies and nothing else—woman's place was definitely in the "dark room, if she was a professional photographer; or in the home, if she was an amateur. Nobody believed she *could* do anything else. The few rebels who did not conform were met with a polite, but incredulous smile.

In an amateur photographic exhibition in Berlin in November 1889, a distinguished amateur of the period, Countess Doredana DaPorto Bonin, of Italy, was given a whole wall to herself—an unheard-of honour. She showed landscapes, portraits, and *genre* photographs. (Alfred Stieglitz, of America, was a judge of this exhibit.) The Countess' photographs attracted much comment. "She is undoubtedly the first lady photographer of the day," the critics said, "but *does* she do all the work herself?"

The lady amateur photographer of to-day has a tremendous advantage over the pioneers in the craft. Nobody suspects her husband of helping her with her photographic home-work—nobody even expects her to do the work herself. It is quite cricket to-day to have your pictures developed and printed for you, although, of course, no photographer is really a photographer unless she has complete control of the technical side of the photographic process and can do everything herself. The technique of photography is so simplified, and put on such a scientific "time-and-temperature" basis nowadays, that it is quite safe to leave the developing and printing of the pictures in the hands of competent technicians. (Continued on page 109)

Redwood



The tawny red of Autumn...a new Elizabeth Arden make-up especially blended for the woman who wants to look "natural"...the perfect complement for *anyone* to wear with hunter's green, the new browns and rose beiges, reds, rusts and mixed country tweeds. Lips, cheeks and fingertips in lovely matching color...eyes are accented with subtle contrast and face powder chosen to complete the harmony.

REDWOOD MAKE-UP HARMONY BOX (lipstick, rouge, nail polish, eye sha-do and powder), \$5.00

Elizabeth Arden

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for BEAUTIFUL • YOUTHFUL CONTROL

A SLENDER CONTOUR JOINS YOU TO BEAUTY

The first step . . . and the smartest . . . to contour loveliness is your choice of a Duranet foundation wardrobe. You enjoy its powerful slimming control because you need not sacrifice comfort. The secret is easy-to-wear firmly woven Lastex, with nary a lacing or old-fashioned ironsides. Expertly fashioned to hew down your hips, with satin panels that stretch only up-and-down for front and back control. The foundation for formal has a net uplift bra and adjustable shoulder straps, its smooth perfection completed with self-edged bottom and InvizaGrip garters. All-in-one comes in odd and even bust-measures from 32 to 38, \$7.50; matching Girdle \$5; matching long-stride boned front Pantie \$4.

FOR YOUR CONVENIENCE—

If your favorite corsetiere cannot supply you, please send your remittance and measurements (also your dealer's name) to Ruth Stone, Personal Shopper, A. Stein & Co., 1185 West Congress Street, Chicago, Illinois.

HICKORY . . . THE FOUNDATION OF LOVELINESS

SHOP-HOUND'S GRAND TOUR

(Continued from page 94) Touring up Fifth Avenue, we stopped in at Yamanaka to get a glimpse of the Orient at practically first hand. At the right, a segment of bamboo from Japan, lined with metal, to hold flowers. The price; about \$10. Also at Yamanaka, we laid wide eyes on a bracelet of culture pearls and flat squares of hand-carved green Chinese jade. Since this costs about \$300, we just sighed, practically jade-green with envy, and left it for some lucky person to claim at 680 Fifth Ave.



Further up the Avenue, at number 716 to be exact, we entered Long Sang Ti's. There, we went right on coveting jade—particularly a small delicate tray of fashionable-spinach jade; about \$40. There were five apple-green and white jade cups, liqueur size, sitting on it and looking very grand for about \$7.50 each. Here, you can buy flat embroidered house slippers, under \$2.



Fred Leighton's Indian Trading Post, at 15 East Eighth Street, will trade you this tin pot of tin flowers for about \$3, or a big hammered tin tray for the same price. The thick rawhide belt at the left looks wonderful over a coat or suit. It's quite pale when you buy it, and grows darker and shinier as time and polish make their mark; about \$5. There are always wonderful small bits here—the latest, a walnut that opens to reveal a family of microscopic people dressed in silk.

Out of Mexico, out of the Orient and the sunny climes comes Hound, after much marching. We were glad to see the good old American Shuglovs to protect our restless feet on such excursions. The new collection of these overshoes and galoshes is worked out on a basis of sweetness and light and shape. This last is important because they are moulded to the actual shape of the foot and ankle. So like your classic shoes that you can wear them all day without realizing it—except that your feet are dry. We particularly liked the Patent Suède zipper model, of pseudo suède with cleverly simulated patent leather trimming. Or you can have an Oxford or a pump. All of these models come in five heel heights, from the military, which is pretty low, to the spike. You can buy them at Stern Brothers, from about \$1.65 to \$3 a pair.

From Henri Bendel come these two fine shoes by De Busschère. Top, right; "Humblette," which has nothing to be humble about. The platform sole has air compressed into it to give you a light and lofty tread. Around \$25 in black, wine, or green suède.

Lower right; "Simplette," with a sculptured heel of suède with either kidskin or patent leather. There's matching trimming on the vamp, too. You can buy this model in black suède trimmed with patent leather, or brown or navy-blue suède with kidskin trimming to match. About \$23.



The daytime fragrance



In all fragrances, including: Shanghai, Numéro 12, Gardenia de Tahiti, Au Fil de l'Eau, Forêt Vierge, Asphodèle, Lotus d'Or, Flamma, from \$1.00. Decanters, from \$1.75.

Bouquet Lenthéric

quiet, but with a strange persistence

Greenbrier

GORHAM STERLING



A new design in sterling introducing a romantic note and a refreshing charm to contemporary silver.

The recurrent rhythm of the delicate flowers and sweeping lines form a graceful border for the tapering center panel which but awaits your monogram to personalize this lovely design in silver as your own.

GORHAM

AMERICA'S LEADING SILVERSMITHS
SINCE 1831

WOMAN'S PLACE

(Continued from page 104) However, Art is made out of happy accidents; an artist's style is a combination of little idiosyncrasies and habitual mistakes that all blend into one whole, as unmistakably personal as your handwriting. *Le style c'est l'homme (ou bien la femme)*, and no one has a style unless she makes her *own* mistakes and doesn't commission the corner drug-store to make her mistakes for her.

THE TRAGEDY OF AMATEUR PHOTOGRAPHY

Most of the photographs taken by lady amateurs are not intended to be works of art, but are simply records of things the photographer has seen and thought interesting enough to show to her friends. It would be a mistake, however, to believe that this kind of photography doesn't require a certain technical knowledge or skill. Even the drug-store has to have well-exposed negatives to work from. The tragedy of the amateur photography of to-day is really this: the people who are perfect technicians and could turn out sharp and clear pictures usually live in their small suburban homes, work in their cellar dark rooms, and, therefore, have nothing to photograph. On the other hand, people who travel and go to exciting places are too busy to bother about photographic techniques and, therefore, bring back pictures that are only half-alive.

The magnificent, hard-working, acid-stained, fanatical Mrs. Cameron is really an edifying example for women who want to become good photographers. Photography is made too easy to-day, and the influence of the facility with which any one can snap away at any kind of subject in any kind of light is really demoralizing. A good hard discipline of dark-room work does wonders for your photography; it is not difficult to learn, and it enables you to be yourself, and not just another of the millions of nameless photographers.

The old-timers probably were right, after all: woman's place is definitely in the dark room.

I HATE MY HAIR UP

(Continued from page 71) looked better in a victoria than on a Madison Avenue bus. A few unladylike jerks of the head, and something awful happens. Unfortunately, the up-keep of the up-swept coiffure is terrific. Who has the time these days to go to the hair-dresser once a day? Our mothers never cut their hair—it was long and silky and pliable. Now it has all the grace of a hair-brush—bristling from many trims—and it is apt to go not up but out.

WHAT THEY SAY ABOUT US

The picture of a delicate lady with her hair up—a large hat and a polka-dot veil under the chin—is extremely provocative. It is one thing, however, to picture yourself as a portrait by Sargent and turn out to be a cartoon from *Punch*. There have been a great many expletives hurled at the way we are looking. There are those who think homage is being done to the scrub-woman. Some have commented that we look as if we were about to wash our ears—that we appear to be either entering or leaving a tub. All very disconcerting to the ego—this.

There are those who think the taxi tussle will survive the up-swept hair-dress, and we can't have both. Also—this coiffure does not induce hand-holding. An arm about the neck is apt to jab a hairpin into the skull—and this is not an age when a man will bow ceremoniously and say—"Madam, will you please take off your hair-net?"

To my amazement, some men like this lofty coiffure. I have thought about this a good deal and have discovered why. It reminds them—like apple pie—of their mothers—gives them a mother fixation. To you who want to (Continued on page 110)



"Beauty is not a gift
it is a habit"

FOR the days, the weeks, the months...to protect you against the years...the entire scientific collection of cosmetics by America's gifted designer, *germaine monteil*. Developed by twentieth century cosmetic chemistry...keyed to the tempo of modern living...used by distinguished women the world over... Presented at America's smartest shops.

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new york

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"HALF-SIZE"
LE GANT*
 OF YOUTHLASTIC*



"You're still 5 feet 4, Mother. I'd have sworn you'd grown at least that much taller!"

"You knew it all the time, you minx. Who introduced me to Half-Size Le Gant?"

This mother's Darling Daughter isn't exaggerating. Half-Size Le Gant, for shorter women who wear half-size dresses, does lend a definite illusion of length to the figure. And, like other Le Gants, it is different from ordinary foundations because it has the comfort of elastic with the control of cloth—and "No yanking down this corset"—it will not ride up.

"HALF-SIZE" LE GANT
 If you are 5 feet 4 inches, or less

Write for free 24-page illustrated booklet, "The Corset That's Different." The Warner Brothers Co., 200 Madison Ave., N.Y. In Canada, The Parisian Corset Mfg. Co., Quebec.

CORSETS AND CORSELETTES
\$5 TO \$35. AT BETTER SHOPS

I HATE MY HAIR UP

(Continued from page 109) be considered mothers (frankly it's the last appeal I care to make), I give you the up-swept style of hair-dressing.

It is enough to dodge mirrors just from the sheer pain of it—to know that you look like a bird (more specifically a parrot), and to look twenty years older and harder, but one can stand such personal agony. However, when it begins to break up one's home and social life begins to go to pieces because of it, that's another matter.

One afternoon when there were no fashion experts about and a man who—wrongly or rightly—used to think me attractive, was coming to call, I was getting ready in front of my mirror, when I got a glimpse of the hair-dress for which I had paid five dollars that very morning. I had suddenly an agonized inkling of the ensuing scene. I would be a flop—I would be ill at ease and fidgety. I would have nothing to say, and I would certainly lose the beau, WHAM!—down came my hair. I brushed it with fury and arranged it becomingly according to my standards. It was as if I had gone through a course of rejuvenation. I felt young and happy again. Everything seemed charming. Maybe the season will be a good one, I thought, and the war faded along with strikes and green peaches. Next morning, all were right back when I put my hair up.

WHAT TO DO?

But this is comedy compared with the following tragedy. One of the models came to me the other day and said, "Madame de Forceville, I love this place—I need my job, but putting my hair up is wrecking my married life. The Head won't have me model for him unless I wear it up, and my husband won't talk to me unless I wear it down. Every night, he sits across from me at dinner with a tennis visor on his head so he won't have to look at me from the nose up! I have a tiny baby, and she doesn't recognize me. Every time I go to take her up she thinks it is a strange woman and howls."

To destroy in one season America's prime contribution to civilization—the doing away with middle age—is the sad part. In America, there have been no women who were not either very young or very old—but bang!—up goes the hair and in come a whole bevy of tousled and very grim, slightly distraught middle-aged women.

Well, it's all a brave, brave adventure. My horror in life has been that some one would say I had nothing above the ears—and now my horror is that I will have nothing below the ears.

RULES FOR CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, and matters of etiquette; on fashion and costume; on household decoration; on shops dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following rules.

(1) The name and address must be legibly written or printed at the beginning or the end of every letter.

(2) In order to answer all inquiries promptly, it is suggested that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter.

(3) Unless especially requested to keep a reply confidential, Vogue is privileged to publish (without actual names) any inquiry and answer that it considers of interest to its readers.

(4) As there is no shopping service connected with Vogue, no shopping commissions of any sort can be undertaken. However, Vogue Information Service will gladly suggest shops where direct purchases can be made.

TIME

LEND'S ENCHANTMENT TO THIS EARLY AMERICAN FRAGRANCE



 The adored scent of our own Early American era—its tangy appeal and artless charm  heightened by the years—in a setting worthy of its fragrant loveliness.  An old-fashioned Notion Box (*Illustrated—\$2 complete*), gaily adorned with  quaint Early American figures and flowers, and filled with  Early American Toilet Water, Talc, Sachet, and Toilet Soap—each exquisitely scented with Old Spice, ready to grace your festivities with the glamour of days gone by.  A delightful introductory packet,  including Guest Talc, Guest Soap and Sachet, will be sent you upon receipt of twenty-five  cents. Free booklet will be sent upon request.

*Trade Mark Applied for by SHULTON, INC., ROCKEFELLER CENTER, 630 FIFTH AVE., N. Y.

PARIS BIDS IN AUTUMN SUITS



The "little suit" is eternal in Paris; and even in a season of frou-frou, femininity, and fanfare, there are still serene and supremely wearable suits like these two. Above, Schiaparelli's double-rever suit, with black astrakhan revers against heather-coloured wool. The felt-and-astrakhan hat has a purple feather shooting straight ahead

Creed is a master of the classic suit with a personal accent. In the suit below, he starts with a dress with a wide waistband, braids it in a baroque design, and places over it a fitted jacket of black wool, also braid-embroidered. Stripes of braid mark the waist-line of the jacket, cross the pockets, and outline the edges. The hat is by Rose Valois



MORST



Women who value the distinction of appearance recognize the tremendous difference in these unique "classics" that combine drama of line with quality and workmanship. That's why the announcement of new trends by RAFIELD (identified by the emblem on the purple headband in every hat) is the signal for marked attention throughout the world of fashion.

*RAFIELD Hats are packed in exclusive purple boxes
*Registered

De Luxe
\$8.75

Off-the-face profile type, brilliant leather trim, in Velour. For town.



Hyde Park
\$5.00

Leather laced crown, with snap "swing" brim, in Felt. For town and country.

For brisk Autumn days RAFIELD recommends these crowning achievements, first of an important new series, done with the authority of styling for which RAFIELD is famous...in superb Felt and velvety Velours...in 28 Fall colors to match every costume...in men's headsizes to assure perfect fit. RAFIELD'S are featured in 147 leading stores.

For store showing RAFIELD'S nearest you, write

RAFIELD ★ ★ ★ ★

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so welcome...everywhere



"Coca-Cola
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THE SIX-BOTTLE CARTON

With its life and sparkle, ice-cold Coca-Cola is a natural part of social occasions. It's something to hold and you feel at ease...something to drink that makes a pause *the pause that refreshes*... America's favorite moment.

Madame Renauld

P R E S E N T S

★ Evergrand



Madame Renauld, the creator who brought to the modern woman the youthful, graceful lines formerly belonging only to the young miss, is delighted to offer you new daytime frocks of Evergrand.

This new fabric gives an unusual depth of tone, a mellowness of bloom to the new soft shades for Fall, and a new draping quality to conform with the Fall, 1938 silhouette.

★ Created from the new TUBIZE No. 33 Acetate Rayon Yarn combined with viscose rayon.

Madame Renauld Frocks

DIVISION OF
THE BLOOMFIELD COMPANY
C L E V E L A N D, O H I O

PARIS EMBROIDERS THE FACTS



These jewels are here to stay—because they're embroidered firmly onto the sleeves of this green woollen evening coat from Molyneux. Red and white stones, set in gold embroidery, simulate elbow-length bracelets



You either wear an Indian necklace—or you embroider one on, as Molyneux does here. Various kinds of gold thread, some in relief, hold tiny gold birds and coloured stones. A sleeve clip repeats the motif



Molyneux uses embroidery with a lavish hand and plasters a yoke of tiny gold paillettes (in a leaf design, with flat mother-of-pearl centres) up and down this raspberry-coloured woollen evening jacket



Large gold links are embroidered about your neck like a necklace, important because it looks real enough to rattle, even though it's only a jewelled pretender. Patou studs the lower links with glass stones

You've told me about
SOUTHERN CALIFORNIA —
Now let me tell you something



"LOOK HERE! You've told me about Southern California's super-climate, her palms, her orange groves. You mix metaphors over ferns and flowers. You go to town describing the sunshine, the varied scenery..."

"You mean it isn't true?"



"Of course it's true. Why man, I'm practically soaking myself in your winter weather. I've collected a tan just one shade lighter than a Sioux. I've golfed on fairways as smooth as mohair. I've gone swimming in the desert at the feet of snow-capped mountains. I've ridden horses and bicycles and sailboats. But that's only the half of it. Let me tell you something about your Southern California..."

"The floor is yours."



"You've got more zip and things-doing than any other place I know. You're cracking atoms, and building 200-inch telescopes, and roaring your heads off at Santa Anita race track. Look at this vast city—Los Angeles—bigger than Rome. You're creating things—movies and dresses and new architecture and news. You've assembled within a ten-minute radius enough musicians, authors and artists to populate a dozen Latin Quarters."

"You mean we're sort of...growing up?"



"Growing up! Say, here right now is one of the most interesting places in the world. What about your big network radio shows, like this tonight? And your Hollywood premieres? And your ace swing bands? Yes, and your strange industries producing oil, airplanes and wine...your harbor...your people with their tanned faces and Western friendliness...and the air of youth and gaiety that's everywhere... Why, my friend, there's no vacation in the world as stimulating as a trip to Southern California."

This Kind of Talk Has Gone Far Enough

We've been hearing a lot of this kind of talk lately and it's time we brought it out in the open. Visitors tell us (and who are we to argue?) that we've got something more than an arm-chair winter resort. Why not come out and sample it yourself this winter?

Vacation costs average 22.8% under those of 20 other leading U. S. resorts. And Southern California is only overnight, even from New York, by plane; 2½ to 3 days by train; 5 to 7 by auto or stage.

You'll find accommodations for every taste in Los Angeles, Beverly Hills, Glendale, Pasadena, Santa Monica, Long Beach, Pomona and other interesting cities in and near Los Angeles County.

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When you arrive, make your first stop our Official Information Bureau, 505 W. 6th St., Los Angeles, for unique services, assuring greater enjoyment from your stay here. FREE, of course. P. S.—Don't fail to see the great Golden Gate Exposition at San Francisco—only a few hours away. Starts February 18.

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Come to California for a glorious vacation. Advise anyone not to come seeking employment, lest he be disappointed; but for tourists, the attractions are unlimited.

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Send me free book with complete details (including costs) of a Southern California vacation. Also send free routing by ☐ auto, ☐ rail, ☐ plane, ☐ bus. Also send free booklets about counties checked: ☐ Los Angeles, ☐ Orange, ☐ Riverside, ☐ Santa Barbara, ☐ Inyo, ☐ San Diego, ☐ Imperial, ☐ San Bernardino, ☐ Ventura, ☐ Mission Trails, ☐ San Joaquin Valley.

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GOSS-AMOLIR*...
a silken cobweb in a
new, glowing tone
... Sand-glo

Every thread in this superb Gossard foundation is pure silk . . . silk woven elastic net, all silk satin panels, silk lace uplift bra . . . even the bindings are of silk! The subtle beauty of pure silk, plus Gossard's fascinating new color, Sand-glo, makes this foundation as exquisite as your figure will be under its gentle guidance. Model 2008.

* Reg. U. S. Pat. Off., Pat. Nos. 2,046,861-2,002,960

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AUTUMN ACCOMPLICES



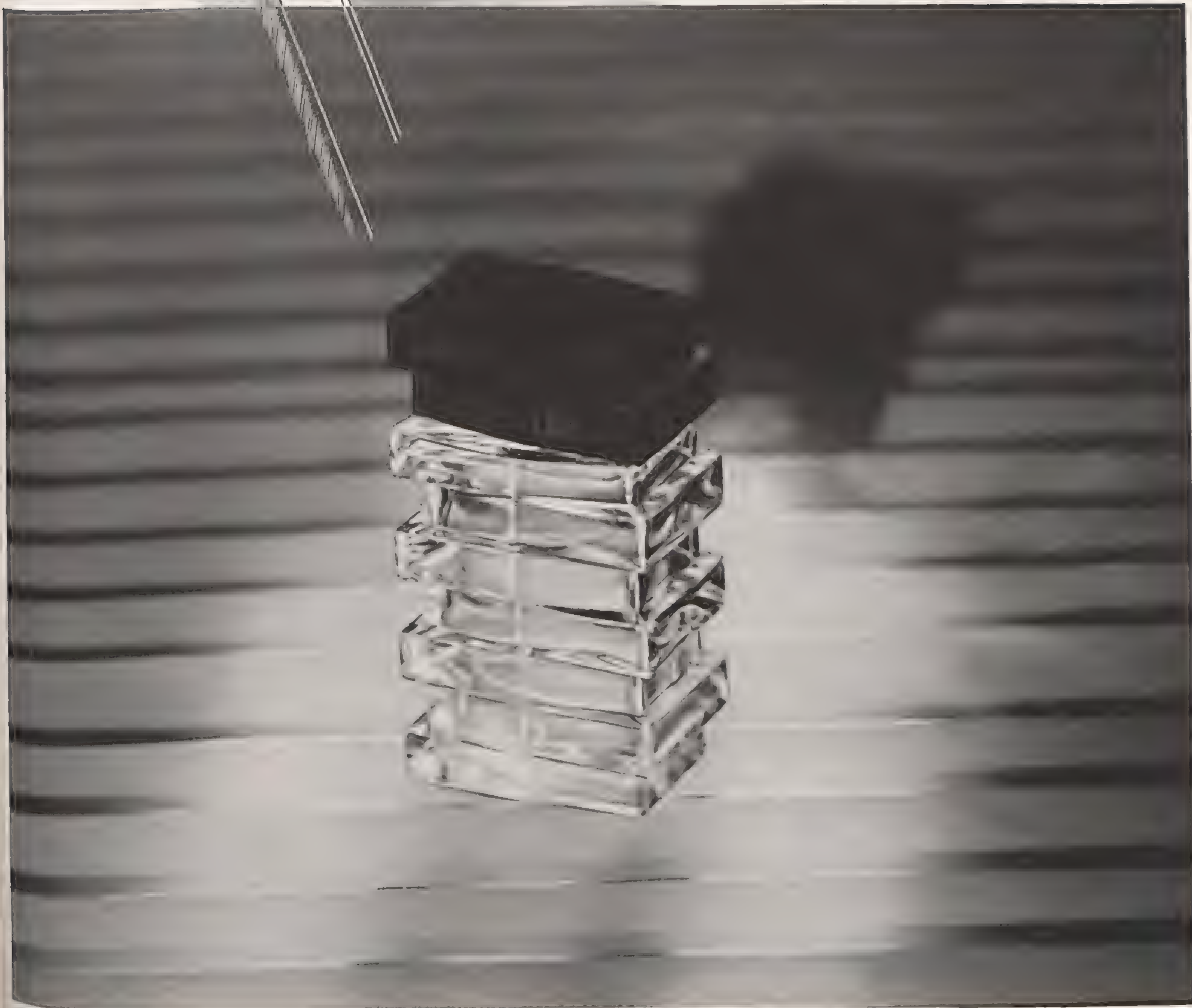
Designs like a jewelled motif in these bright blue sequins embroidered on the peaked black suède hat and gloves. You wear these for dinner, to give a fillip to a black or blue costume—perhaps some night instead of a jewelled clip or a necklace. From Lord and Taylor

New additions to Elizabeth Arden's famous collection of bags. She fits beauty devices into these as smoothly as lead into a pencil. One is black suède, gold-bound; the other, brown suède with a shell frame. The Shoecraft shoes are black suède with a platform sole, calf-covered



A gold-rush—to bags, to gloves, to wherever it gives you the proper gilded look. Here, gold metal binds a black suède bag and gloves. More gold in a Schiaparelli necklace and bracelet like grandfather's watch-chain. Saks-Fifth Avenue, New York, Chicago, California





When *Danger* is in the air, stop...if you can! *Ciro's* new creation is a perfume that dares be different, for you who dare be unusual. Its promise, its threat, its actual fragrance, are the eternal feminine...and that's its danger! Risk *Danger* now—it's *not for the timid*! EXTRACT, \$27.50

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THE BRIDE WORE BLUE



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Fashionable Footing



YORK

Into town for lunch and a dash
around before tea-time. You
want chic and supple shoes for a
busy life. You need British
Walkers. In York and Kent

you have styles that
are city-minded and
like all our American-made British
Walkers, they combine luxury
leathers with shoe making at its finest.

British Walkers begin at 10.75



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MADE IN U.S.A.

THESE STORES ARE SHOWING BRITISH WALKERS

New York, N. Y. Franklin Simon's
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Houston, Texas Krupp & Tuffly, Inc.
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Oklahoma City, Okla. Kerr's
Richmond, Va. Berry-Burk & Co., Inc.
Des Moines, Iowa. Field Shoe Co.
Tulsa, Okla. Stern and Levy
Harrisburg, Pa. The Jeannette Shop
Allentown, Pa. Farr Bros. Co.
Scranton, Pa. Lewis & Reilly, Inc.
Hartford, Conn. I. Miller Hartford, Inc.
White Plains, N. Y. L. A. Schulman

And other leading stores in the principal cities



All in blue was Mrs. Alistair Mackintosh when she married the Marquis de Talleyrand in Paris lately. Her informal dress—Schiaparelli's pale blue satin, worn with a deeper blue feather hat, blue gloves, shoes

Schiaparelli made her complete trousseau. Second above—one of her travel suits. A black-and-red tweed fastened in front with leather lacing. To go with this—a blue surah blouse, red hat, red gloves

For one of her evening dresses, the Marquise de Talleyrand chose the hit colour of the year—violet. A fairly simple dress, square of neck, shirred in the bodice, a bias skirt with fulness low in back

AT THIS PARIS WEDDING

Blue, too, was the dinner-suit in the Marquise de Talleyrand's trousseau. A royal-blue crêpe with a long-sleeved jacket embroidered, as Schiaparelli likes, with silver thread and strass stars

Another one of her suits was the shade of Parma violets. A trim jacket with the revers and the turned-back corners faced with Persian lamb. With this—a black satin blouse, a hat with a strass jewel

Still another suit—she had three in her trousseau—is the one shown at the bottom of the page. A pale blue wool jacket, a deeper blue wool skirt—worn with a blue hat; blouse and gloves in red



...A SPIRITED NEW LOUNGE COAT OF
NORTH-STAR *Nocturne*

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FRENCH IDEAS FOR



White walls are a background for chalk-blue damask curtains and chalk-pink chairs in the salon of Van Day Truex's apartment

THEY used to say that it took the feminine touch. That bachelorhood was a snarl of housing problems. That bachelor apartments played the leather-chair-smoking-stand-and-very-little-else dirge of decoration all too often. You may even have one such gloomy example in your own family, but, if you do, prop under his nose these French suggestions for bachelor quarters and see if they do not inspire him.

For we believe that such an idea is as outmoded as last year's songs. To prove it, we give you inside information on three of the most attractive apartments in Paris—which are, we'll have you know, bachelor apartments. Each one brims with inventive ideas and suggestions for all the many different ways in which masculine personalities can, and do, express themselves in their own home rule.

Van Day Truex, head of the School of Fine and Applied Arts in France, chooses pink and blue for his colour scheme and uses it in a not at all feminine manner. Against the white walls of his apartment in an old Directoire house, he plays chalk-blue damask curtains, pale pink-and-blue damask chairs, and a profusion of tropical green plants, which transform it into a room that might easily be in the country were it not for the view of the houses opposite.

A clever trick to camouflage the ever-present piano is devised by Edward Wasserman in his Paris apartment. He tucks it adroitly behind a low Chinese screen of painted silk, and before it places two chairs and a table to make a pleasant grouping of furniture in his yellow-and-white drawing-room.

Even the collector's instinct becomes more than a glass-cased hobby in his apartment. He mounts his collection of old Chinese horses on the mirror above the mantelpiece in a novel and attractive way to become a part of his drawing-room décor.

In John McMullin's bedroom in Paris, the masculine love of comfort and convenience is very evident. He contrives a three-cushion mattress that serves as a slipper chair, and, by it, the valet lays out socks, shoes, and slippers. Within reach is a table, complete with cigarette-box, ash-tray, and memorandum pad.

These are, of course, a bachelor's ideas on the subject—but they're also ideas that you may want to adopt yourself, especially if you've been closeting the results of a collector's instinct, or if you've been having piano troubles of your own in some small city apartment. Then, too, what one bachelor chooses for his apartment, a husband might choose, as well. Mr. McMullin's ingenious slipper chair, for example.

BACHELOR QUARTERS



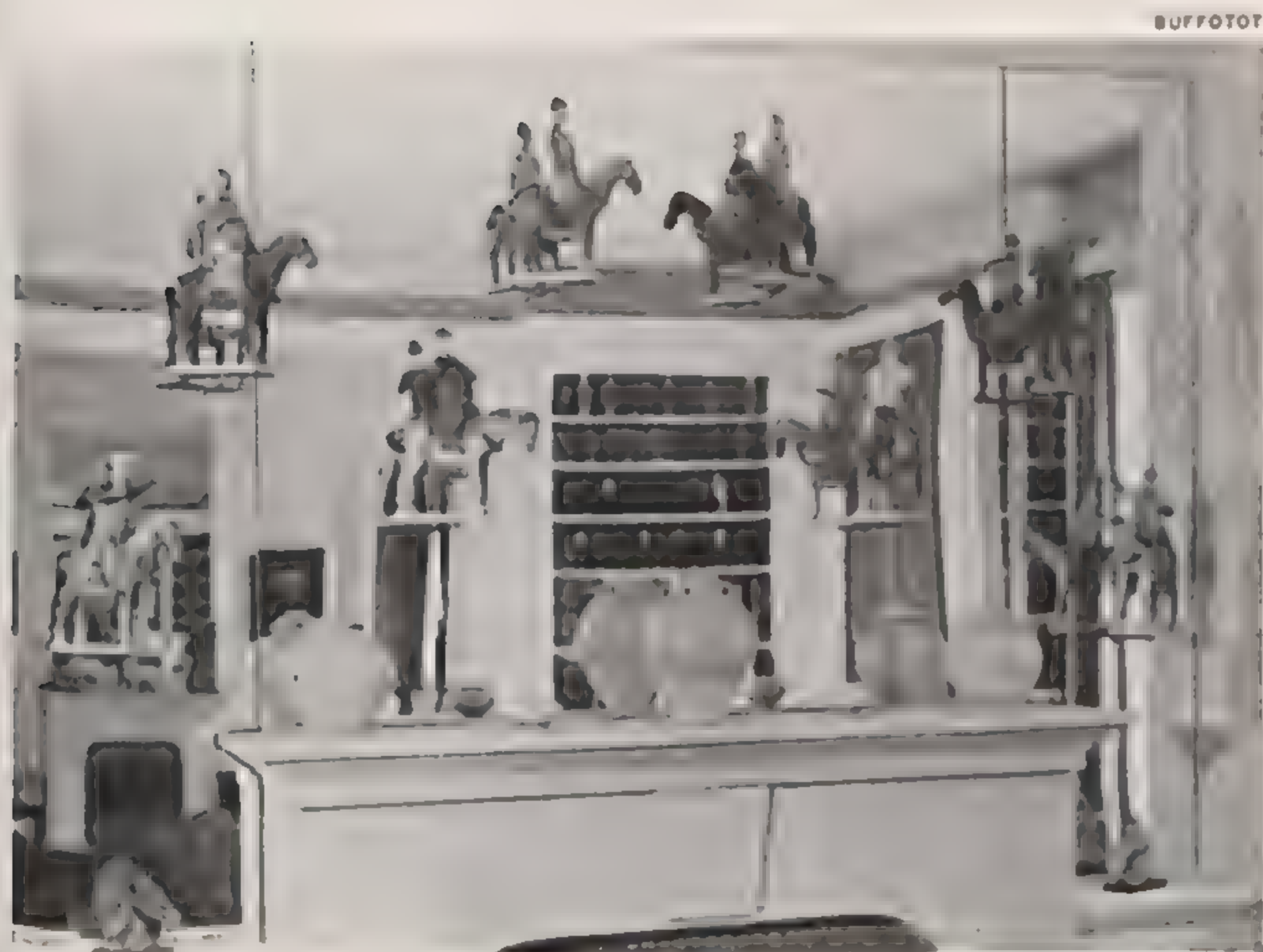
It might be a country house—but it's really the pink, blue, and white Paris apartment of Van Day Truex, profuse with tropical plants



Camouflage for a piano—Edward Wasserman's painted Chinese screen



A folding mattress becomes a low slipper chair for John McMullin



Edward Wasserman mounts a collection of old Chinese horses above the mantelpiece mirror as novel *décor* for his Paris drawing-room

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D U N N C R A F T

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POLISH RECIPES

By Ann Hunt Spencer

SURELY the prettiest soup ever invented was served to me one spring evening on the terrace of the Hotel Europejski in Warsaw. It was a heavenly shade of pink, flecked with emerald bits of chive, and surrounded by cracked ice. I imagine it would be equally good served hot, and it is made with prawns, or crayfish.

Poland is a land of gourmets, and "*smacz nego, pan*" (or "*pani*") is one of the first phrases the tourist learns. This cheerful exclamation has no English equivalent that I can think of, but the French "*bon appétit*" comes fairly close to expressing it. Some of the following recipes have appeared on the tables of Polish nobles, others are more democratic in their origin, but all have something to recommend their appearance on your dinner-table. Try one the next time your cook gets those rice-pudding blues, and you'll understand why.

PRAWN SOUP FOR SIX

60 Prawns	Tablespoonful of butter
1 Gill of sour cream	Tablespoonful of flour
1 Quart of meat stock	2 Egg yolks
Salt, pepper, and chives	

First, make a bouillon with three pints of water, one pint of vinegar, salt, and pepper, and a cupful of shredded carrots, onions, thyme, barley, and parsley. The prawns are cooked in this.

Soak cleaned prawns in milk for two hours. Bring bouillon to a boil, throw in prawns, and simmer until pink. Drain, remove claws, and set aside. Pick meat from shells, pound the shells in a mortar (yes, really), and mix with butter. Rub through a sieve. Mix the bouillon and meat stock, stir in flour, salt, and pepper, and add the prawn butter made from the shells. Simmer without boiling. Add sour cream and chives just before serving.

BEET SOUP

1 Quart of clear stock	Vinegar (or lemon)
1 Bunch of beets	Sugar
1 Tablespoonful of flour	Salt, pepper
1 Pint of sour cream	

Also very decorative is the Polish beet soup, *barszcz*, with sour cream. Slightly different from the Russian version, it is both delicious and sustaining, and made in the following way:

Boil the beets until just tender, cool, and grate with a coarse grater. Add vinegar (or lemon) to taste, and add to heated stock. Let boil once, add flour, sugar, and sour cream, and serve with a spoonful of cream floating on each plate. Dried mushrooms, a few onions, or slices of cabbage may be added to the stock for flavour.

For a hearty Sunday-night supper have a bowl of small, dry, boiled potatoes passed to put in the soup and supply your incredulous guests with forks. After they overcome their inhibitions, they will find it an astonishingly good combination.

A clear soup of the same beautiful ruby-red can be made by straining off the shredded beets after they have simmered in the stock. This is suitable for more formal occasions, and it should be served in thin white cups, accompanied by small meat pastries.

MEAT PASTRIES

Butter	Flour
Sour cream	Cooked meat
2 Egg yolks	Salt, pepper, onion

Stir together equal parts of sour cream and butter, adding egg yolks and salt and as much flour as you can work in. Roll it out and stuff small strips with left-over meat, which has been passed through a grinder and seasoned with salt, pepper, and onion. Bake in oven until brown.

VINE LEAVES ROUND YOUR PARTRIDGE

The next time some one presents you with a brace of partridges or quail, try wrapping them in vine leaves. This is a good dish for a dinner-party, as the leaves add a delightful flavour, as well as supplying a topic of conversation.

Young partridges are preferable. Season with salt and freshly ground pepper, wrap each bird in two large vine leaves, and tie securely with string. Place in an earthenware casserole,

POLISH RECIPES

fitting them in snugly and adding butter and paprika. Cover tightly and put in the oven. A good stuffing is made by mixing bread-crumbs with butter, chopped livers, egg yolks, and dried dill. Dill is a particularly Polish condiment, and you had better sound out your family's reactions before putting it in the cook's hands.

You might accompany the partridge with mushrooms in sour cream.

1½ Pounds of mushrooms	2 Tablespoonfuls of milk
½ Pint of sour cream	2 Onions
2 Teaspoonfuls of butter	Salt, pepper, paprika

Brown chopped onions in butter, sprinkle with flour, add milk and mushrooms, and season. Cook until tender. Add sour cream just before serving.

FAVORKI FOR SIX

8 Egg yolks	¾ Litre of sour cream
3 Tablespoonfuls of sugar	1 Pinch of salt
1 Teaspoonful of olive-oil	A little flour

Easter is an important season in Poland, as in Russia, and many special cakes are made for the spring carnival. *Favorki* are particularly good, and require nothing but a light hand with pastry.

Mix yolks, sugar, salt, sour cream, oil, and flour. Knead thoroughly, and roll out as thin as possible. *Favorki* are made in a traditional shape, a variation of which would be as shocking as a square doughnut.

Cut the dough in long ribbon-like strips. Make a slit with a knife in each strip and tuck one end through, giving a little twist. Fry in deep fat. They should be pale yellow in colour and have the same endless charm as pop-corn or potato chips. Made with less sugar, they are very good served with sherry.

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PAGAN CHARM



PAGAN CHARM

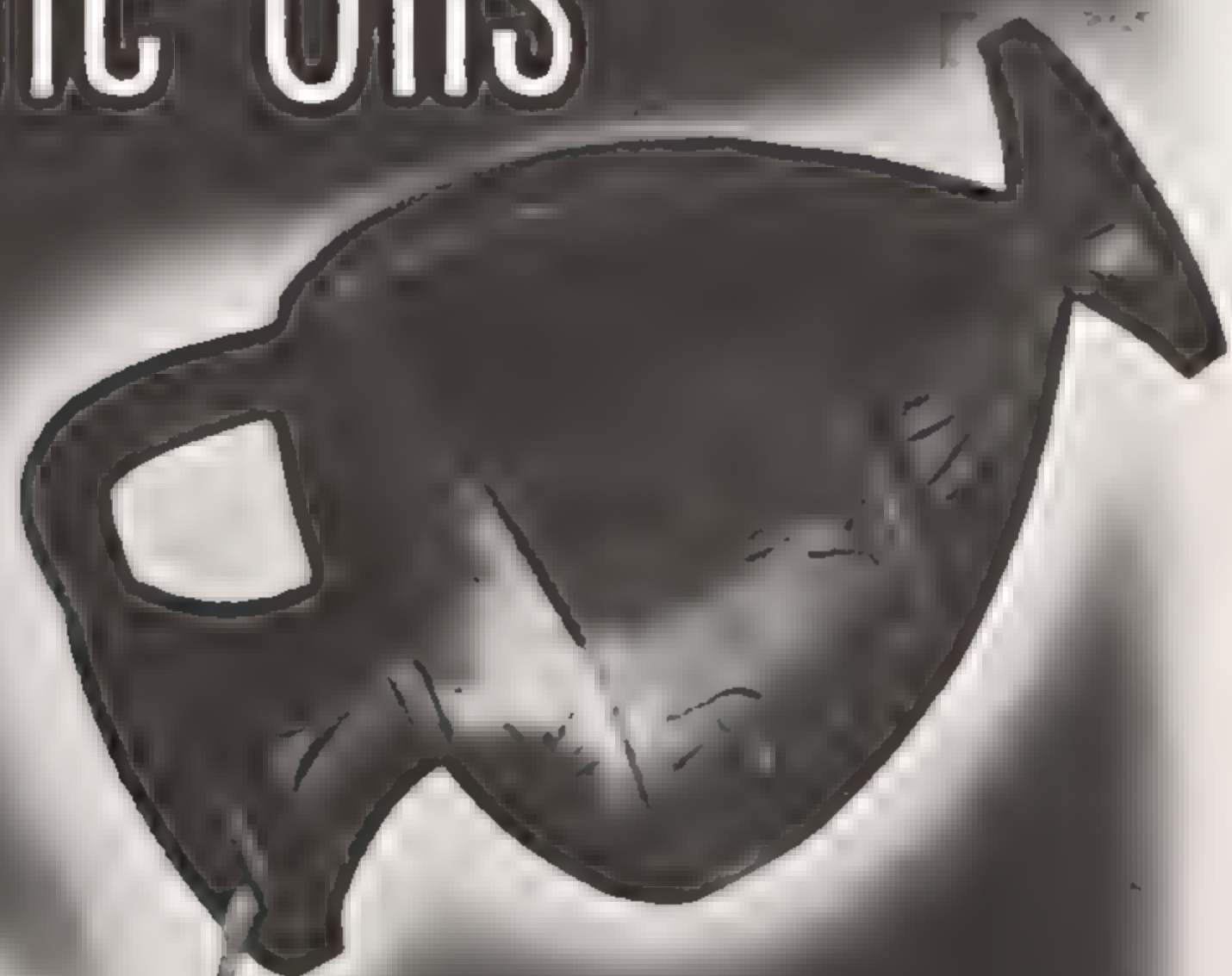
Today's silhouette is most nearly exemplified by the college miss who goes in for sports, but college miss or not—sportswoman or not, Pagan Charm, newest Formfit creation, gives you the firmness and fullness, the trimness and leanness that Schiaparelli visualized in creating this season's dress fashions. We warn you, however, that once your corsetiere puts a Pagan Charm on you you'll buy two or three of them—at least a Girdle for the dressier occasions and a girdle for daytime.

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THEY'LL STEAL THE SHOW

YOU could tell, from the Paris Openings, that this was going to be a wonderful year for accessories. A year when they'd be colourful, gay, imaginative. A year when they could actually make a costume; steal the show.

On this page and the one opposite, day and evening accessories that reflect all the colour, the glitter, the 1900 charm of the current season. Look at them—and then think what a stir they'll cause when they appear in *your* wardrobe.



Multicoloured beading and embroidery encrust a satchel-shaped, black silk evening bag. Jay-Thorpé. Pink polka-dots on a lamé scarf; at Henri Bendel



Gold thread quilts a black satin bag. Jay-Thorpé. Animal-heads of gold-covered sterling silver decorate this beautiful crystal bracelet. Bonwit Teller has it



A scintillating combination, crystal and gold, for this necklace and evening bag. A dewfall of crystal drops glitters on a background of gold mesh. Jay-Thorpé



Two of the new, demure dog collars—the first, black velvet ribbon alternating with pearls. Second, pearls tied with ribbon. Richelieu pearls from Peck and Peck



The ladylike, 1900 spat shoe—of black patent leather, with a spat of suède with "Lastex." At Russeks. Enormous envelope of plum suède; Jay-Thorpe



Satin-striped upholstery makes this new dinner-bag—perfect for restaurant dining. Lewis bag from Saks-Fifth Avenue, New York, Chicago, California



Portière tassels of seed-pearls, and bangles of pink and blue enamel hang from a gold chain to make a necklace that's pure Victorian. Lilly Daché has this

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Voilà Madame... I have
label'zem! C'est tres, tres chic, non?



"Horrors, Elise! Pasted labels on daughter's Watson Built-Up Sterling Chest? Hmmm... well, it's true that chest does make it convenient to set the table, too. But you see, Elise, the important reason for the separate trays is...."



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GOOD FORM

It is an axiom, of course, that the first rule for smart golf clothes is that they must "play well." That nothing which detracts an iota from comfort can add an iota of chic. The rule for simplicity and functionalism is firmly established; but there are individual approaches to the golfer's costume which are perfectly correct and which offer pleasant variations from the hackneyed.

Fundamental, of course, in dressing for golf, are one's shoes. They must have a heel no higher than a man's Oxford, they must be light in weight, and they must be comfortable. Many good golfers, such as Mrs. Charles Harding and Miss Audrey Phipps, buy either a regular Oxford or a moccasin. Others go to Church's, where Miss Alice Rutherford finds her favourites; or to Moore, the bootmaker, for golf shoes made to order. Mrs. Van Devanter Crisp's shoes have heavy stitching like a man's shoe and an almost non-existent heel. She buys them from Peal, who comes over from England three or four times a year.

The perfect golf skirt must not be too wide so that it furls around your clubs, too narrow so that you can't climb up bunkers, or too long—not much below the knee is the wisest length. Mrs. Charles Harding likes divided skirts and plays in high-waisted ones made of washable corduroy. Mrs. Adam Gimbel, on warm days, plays in Viyella skirts with a top to match—brightened with a contrasting monogram and belt. On colder days, she wears heavy tweed skirts and coloured sweaters. When Miss Justine Cutting plays in the Piping Rock tournaments, she wears a plaid skirt, which she got in Scotland, and a bright yellow sweater. Mrs. George H. Bostwick often goes around in a grey skirt, pale blue blouse, and chocolate-coloured sweater. Miss Grace Amory in a bright red flannel skirt and a cream-coloured sweater. Mrs. Crisp rarely wears a belt; instead, her skirts are made with a double band, which holds the skirt firmly at the waist.

WELL-CUT SHIRTS

Shirts—unless they are cut generously enough across the back—will handicap any drive. And unless they are long enough, they part company from your skirts. Mrs. Joseph Frelinghuysen, junior, Mrs. Harding, and Mrs. Cochran all go to the men's or the boys' departments of large shops for their shirts. Miss Alice Rutherford wears a fitted blue wool sweater, cut like a waistcoat. Mrs. James Simpson likes unusually long sweaters and rolls her sleeves high. Almost everyone loves short-sleeved cashmere sweaters—with round, turtle, or turned-over necks.

For cold-weather golfing, suède is still a champion. Suède waistcoats with knitted jersey sleeves, worn with heavily knitted skirts. Windbreaker jackets with zipper closings—some now have sleeves cut especially for golf and are shown in fine shades of rust, deep purple, green, or sand.

Though many golfers wear visors—Miss Alice Rutherford has them in all colours of jersey, trimmed with two bows—others like classic English felt hats with a low, round crown and three-inch brim; or knitted bands around their heads, with a crown of net to keep their hair from blowing in their faces. Most women like gloves with pigskin palms and string backs—and usually wear one only on the left hand. At the golf club in Pebble Beach Mrs. Ogden Mills discovered a wonderful pair of gloves, made of the very softest red leather.

To carry tees, cigarettes, compact, lipstick, et al.—some women carry leather bags with a long strap to sling over the shoulder—or get the caddy to carry them. Mrs. Crisp often sticks her tees in the back of her hair—a custom that's pretty universal down in Aiken. Other times, she wears one of those skiing purses attached to a belt, such as skiers in Austria wear. Hers is made of pigskin, and there's enough room for all make-up articles.

ON THE GREEN



Mrs. Van Devanter Crisp in her double-banded skirt



Mrs. Robert L. Gerry, jr., in a bright pull-over



Miss Grace M. Amory and Miss Alice Rutherford

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Above: When you put your hair up for a party, catch the curls with a flower comb—of roses, lilies-of-the-valley, and bouvardia. For your ears—little flower clips



Above: Wear this square corsage as you would a jabot or brooch—it's of baby zinnias, in yellow, gold, and red. Perfect with your unfurred coat or tailored suit



Above: Entertain some late afternoon, wearing a huge spray of pink anthurium lilies plastered all across the front of a long black or fuchsia dress



Above: Carry out the 1900 look of your costume by adding a barrel-muff of chartreuse chiffon, with a cluster of auratum lilies, buds, and foliage pinned to it



Right: Shield your exposed throat with a choker of fragrant white bouvardia, and tie on a wristlet of it. In your hair—only one or two scattered white stars

HOLLYWOOD'S OWN JEWELS

(Continued from page 73) A good many of the stars have favourite pieces of jewellery that they wear just for sentiment's sake. Janet Gaynor, for instance, always wears a bracelet of filigree gold, with "Janet" worked so cleverly into the design that you wouldn't see it unless you knew it was there. Dolores del Rio's beautiful set of white coral earrings and brooch was given to her grandmother by the Empress Carlotta of Mexico. Dolores del Rio's husband, Cedric Gibbons, designed a cigarette-case that she carries everywhere—it's of smooth gold, with a diamond-and-ruby clasp. From the estate of Marie Dressler, Frances Marion acquired a baroque cluster of grapes—pink, black, grey, white pearls in a pin.

Cameos are Jeanette MacDonald's favourites. The one she wears most often is shrimp-coloured, given to her by her husband, Gene Raymond.

JEWELS IN NEW SETTINGS

A firm believer in resetting is Constance Bennett—lately, she has had all her smaller diamonds and rubies merged into a bracelet. Paulette Goddard put her rubies and diamonds into a "rivière," flexible as wire, which she bends around her neck or her wrist.

Not all Hollywood jewellery is serious-minded. Almost every star has a clip that she either wears on a dress, as the ornament of a bracelet, or even as a clasp on a vanity-case—and in this clip there's likely to be a bit of fantasy, a touch of imagination. Take Gloria Swanson's pet—a diamond snail. Constance Bennett has a diamond buckle that she snaps on a plain, gold-band bracelet.

Flower clips—not flat and stylized, but with rounded, graceful lines standing out in relief—are having their day. Mrs. Darryl Zanuck wears a diamond spray of lilies-of-the-valley. Gracie Allen has a life-sized gardenia, made of six hundred and twenty-three diamonds. Mary Livingstone owns a clip in the form of a double morning-glory, of diamonds and rubies.

Although the actual precious stones—diamonds, rubies, emeralds, and sapphires—remain throned as the favourites for important pieces, there's great interest in semiprecious stones. Now, just as Paris is in a flurry over turquoise, coral, yellow sapphires, topaz, and tourmalines, so is Hollywood. Mrs. Jack Cummings, wife of the director, has a handsome bracelet with wide baguettes of tourmalines set vertically into a flexible bracelet; a ball clasp paved with round diamonds. Incidentally, ball motifs are being used more and more—a new way of paving them has been discovered, so that practically no metal shows.

HOLLYWOOD HAS CHARMS

Charm-bracelets, which have been a tidal wave across the country, haven't missed Hollywood. Hope Hampton has one with small jewelled replicas of the characters from all the operas she has sung—Manon, Juliet, and down the list. Another amusing bracelet is Joan Crawford's. During each picture, she usually becomes especially attached to one particular costume—and so, for her charm-bracelet, she has duplicates of these costumes in French cloisonné. From "The Gorgeous Hussy," for instance, she has the royal-blue hoop-skirt dress she wore. From "Mannequin," the very tailored, very simple little black dress she had on in the beginning of the picture.

Gold in Hollywood is practically a common bond. Margaret Sullivan will wear jewellery only if it's set in gold. Ginger Rogers is almost inseparable from an antique gold cigarette-case brought to her from Italy. Joan Bennett's favourite set, a clip and a bracelet, is of rubies and diamonds set in gold. And Bette Davis, whose interest in jewellery is otherwise comparatively slight, is greatly attached to a heavy gold bracelet, with eighty old coins of various sizes for charms.



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Never before, such variety. Shoes may be of brocade, crêpe, satin, bengaline, velvet—even Cellophane. Embroidery, gold or silver kid trim them. Heels may be high, medium, wedge, or spool. One common bond—they all look straight from an artisan's hand.

Silver brocade on black, a silver kid platform, for this evening sandal. Its straps cross and recross over your instep. At Andrew Geller



Baroque kid decorates this opera pump of cyclamen crêpe. You'll wear it as your touch of colour with black or white. From I. Miller



A black velvet slipper like a child's; it has silver Indian embroidery on the vamp and ties high around the ankle. Vanity Boot Shop



Black satin and bengaline stripes, gold kid on Ferragamo's wedge-soled shoe. Saks-Fifth Avenue, New York, Chicago, California





A comfortable, neither-high-nor-low heel on this Palter DeLiso shoe of latticed black suède and gold kid. It is from Bonwit Teller



Black and multicoloured sequins twinkle on this Palter DeLiso ball shoe of black satin. Bonwit Teller. Nice with sequin hair-bows



A new spool heel, a platform sole on this red suède shoe. Gold Cellophane ties it. Saks-Fifth Avenue, New York, Chicago, California



A flexible platform sole on a Perugia shoe of red suède—the sole laced with gold kid. Saks-Fifth Avenue, New York, Chicago, California



Thin straps of black satin interlace over the vamp of this dinner-shoe, screening the foot almost up to the ankle. This is at Delman



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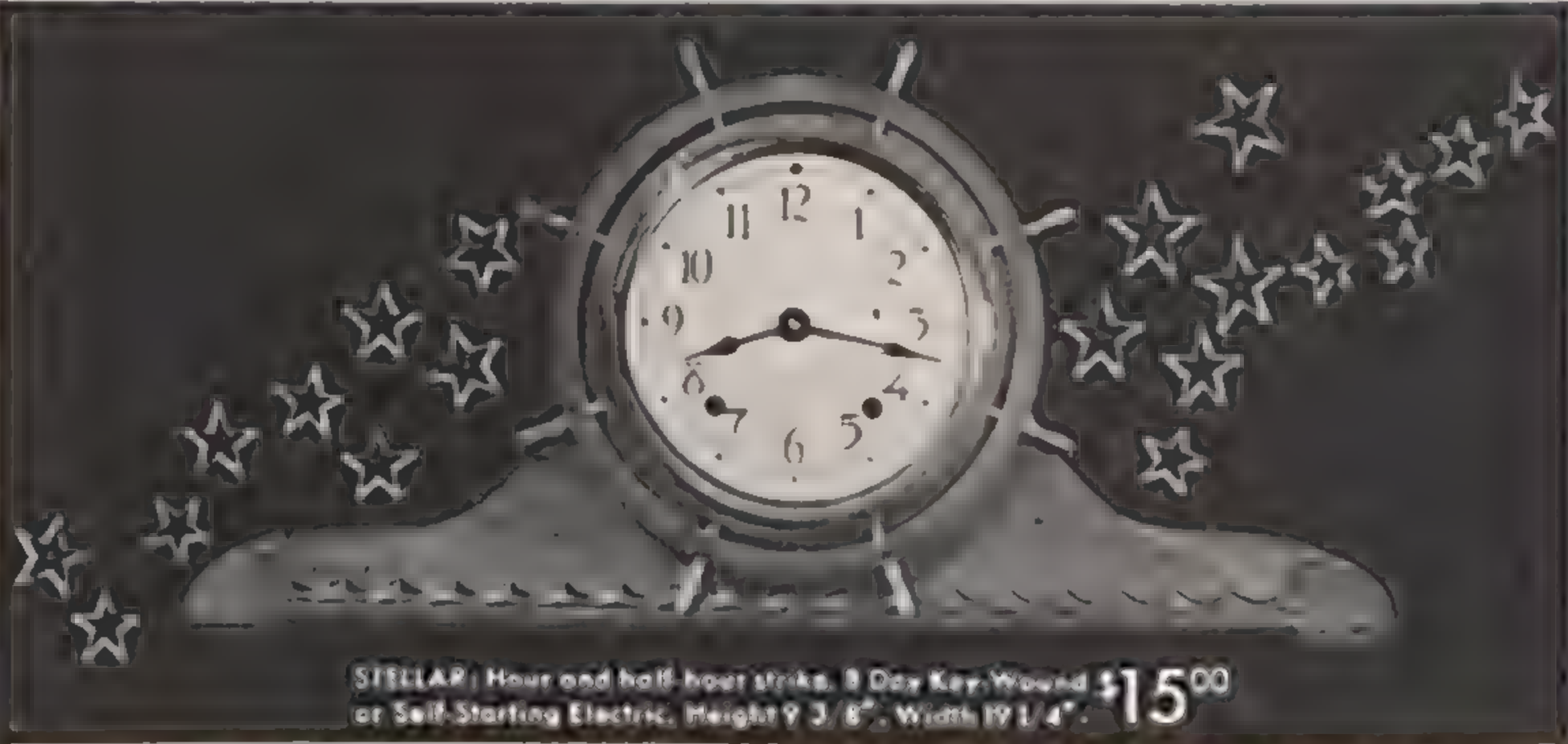
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3 HOURS FROM LOS ANGELES

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OCTOBER

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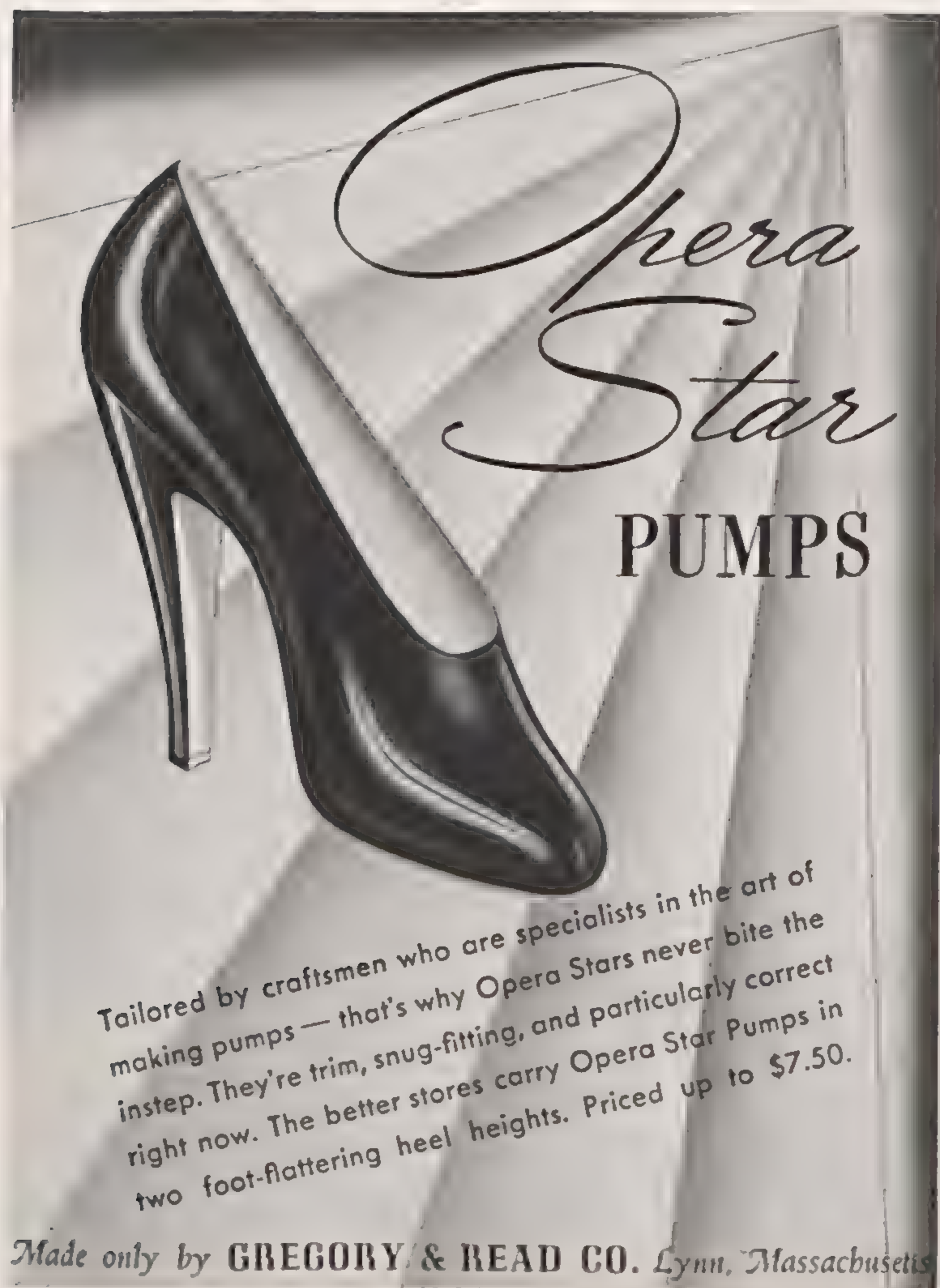
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Tailored by craftsmen who are specialists in the art of making pumps — that's why Opera Stars never bite the instep. They're trim, snug-fitting, and particularly correct right now. The better stores carry Opera Star Pumps in two foot-flattering heel heights. Priced up to \$7.50.

Made only by GREGORY & READ CO. Lynn, Massachusetts

THE DESIGNER'S PEST

By Howard Greer

[Editor's Note: Mr. Howard Greer, the author of this rather plaintive article, is a successful young designer in Hollywood—which does not mean that his talents are confined entirely to costumes for motion-pictures. He has a shop of his own, where he designs and makes clothes for his private clientele.]

"WHAT," I ask myself on an average of a dozen times a day, "what is the gentle, though unaccountable, providence that keeps dressmakers, dress designers, and milliners from eventually going mad?"

Becoming daily more firm in the belief that all of us must sometime crack up, and assuming that even the layman suspects a like destiny for us, I am doubly amazed whenever I hear that the lot of designers is often looked upon with envy.

"Their life," the occasional ecstatic will burble, "is a path of scented roses! Why, all they have to do is sit around and dream up the most ravishing dresses...."

Lord, if only that were all!

Designing, it so happens, is but a means to an end of social security, ephemeral fame, and self-satisfaction. Without these rewards, the business—or pleasure (have it your way!)—of designing would be a sickly thing indeed.

When a designer is in the throes of a seasonal collection he is as near Heaven as he'll ever get in this life. A paid mannequin, lithe of limb and lovely to look at, stands for patient hours while exquisite materials are pulled and twisted about her. If she offers suggestion or criticism, she is leading with her chin. The designer, at this point of the game, has only himself to please in his effort to produce something new, pleasant, and exciting.

His finished and approved brain-child makes its début at a grand opening. Gathered in judgment are critics, customers, and pirates-disguised-either-as-one-or-the-other. From this momentous occasion on, the path of roses leads through a thicket of thorns.

The roses, of course, are the bright and sparkling models, and the enthusiastic customers who buy them. The thorns are the pests of the dressmaking trade, and the pests are the critics, the pirates, and the customers.

The critics can be dismissed with a shrug, for critics never buy new clothes anyway! The pirates can be snagged periodically, but new ones crop up to take their places. The customer-pest is easiest to recognize, but hardest to handle. Of course, *you* are none of these. *You*, as a customer, look appreciatively, buy enthusiastically, fit pleasantly, and return inevitably. Therefore, it might amuse you to peep through a doorway and watch a parade of these creatures who drive dressmakers to distraction.

THE PATRONIZING CASE

The common garden-variety customer-pest labours under the impression that all models, mannequins, saleswomen, and salons have been created solely for her amusement and for the enjoyment of which she owes nothing in return. She shops with no intention of buying, or of buying with every intention of cancelling her order within twenty-four hours, or criticizes without reason, or quibbles over prices.

She may be the inoffensive and naïve type who gives herself away immediately by gushing: "But divine...marvellous...my dear, this *really* is my cup of tea...." Beware of the woman who gushes! If she's thinking of buying, she'll be grim...for this is a business that must incur no risks.

Or she may be the patronizing and wily kind who thinks a handful of compliments flung full in your eyes will blind you to her exit. "Where *do* you get all your ideas?" she gasps. "Why, if I could think up one dress a year, I'd think I was a genius!"

It seems such a waste of time to enlighten her with the simple truth; that one idea breeds another and that a designer is never more pregnant with dress plots than upon the day his collection is finished. Whatever you tell her, you're wasting your time, for she's already begun to squirm around for withdrawal.

THE DESIGNER'S PEST

This complicated gyration is, whether she suspects it or not, obvious and transparent. The most accepted method runs like this, and is accompanied by a spasmodic glance at the wrist-watch. "Merciful Heavens! A quarter to four?"—And Madame begins collecting her gloves, her furs, her cigarettes, her lighter, et cetera.

"I'm supposed to be at my hair-dresser's at half-past three," she rushes on, pulling herself up from the comfort of your best divan, "and you know how *hair-dressers* are!"

Sometimes, it's her dentist, or her doctor. Sometimes, it's an inoffensive husband, who would strangle her if he knew his name had been dragged into such horse-play. Sometimes, it's a friend waiting at a bar, a *dear* friend whom she couldn't keep waiting. She looks at you brightly, and, knowing that one foot is in freedom and the other will soon follow it, she waxes rash in her threats and promises, and suggests that perhaps she can come in to-morrow morning. "Would half-past ten be too early?"

You shake your head.

"Half-past ten, then," she trills, giving you her hand as a solemn pledge, "and we'll get right down to my wardrobe. There are at least six things I simply can not live without! Good-bye... you're so patient! To-morrow, then!" And away she goes, with another afternoon pleasantly annihilated.

THE ESCAPISTS

Another tried-and-trusted avenue of escape is the ogre-husband. You know, that old tyrant who *pays* for things, and the one who insists that he be consulted before you make any more fiascos like last season's quilted peach taffeta.

"There are *so* many things I dearly love," says this type of escaper, "but it would be *suicidal* of me to make a choice without letting Mr. Twaddle advise me. You've no idea how definite he is about clothes. Extraordinary taste, too...sometimes I think he knows more about such things than I do! I hope never again to go through *WHAT* I went through last autumn. An evening gown from Jeanne...three hundred and fifty dollars!...Not that *I* wasn't satisfied. I *adored* it. Well, I bought it without saying a word to Henry...I mean Mr. Twaddle...and the first night I put it on we were going to a *very* important dinner...some of Mr. Twaddle's Canadian associates were here...well, I came down to the library feeling *so* proud and...well, so right in my new dress. Mr. Twaddle just took one look at me—and I knew what was coming! 'In Heaven's name what are *you* gotten up for!' he said. No, I don't ever want to go through that sort of thing. I'd much rather bring Mr. Twaddle here. He adores helping me. I just thought I'd run in to-day and select a few of the things I think he'd like. Maybe I could bring him in to-morrow..."

Away she goes, not to put in another appearance until your next collection is launched. You can't be too rude to her. You can't ask her to stay away altogether. You see, she's on the fringe of a crowd that spends money, and some day—well *maybe* some day—at a bridge luncheon or a dinner-party, she'll let down her hair and do you some good. An awful lot of bread gets thrown on the water in the hope that one lone speck of it may return some day all dressed up as a cinnamon-roll.

The gusher and the shopper are pests. Either of them when part of a group of three or more is a super-pest. There's always safety in numbers—but the safety isn't yours!

When three or more women troupe into your salon, it's dollars to doughnuts that no single one of them is hell-bent on buying. Either they've come in just to get out of the rain, or there's an hour to kill between luncheon and the *matinée*. They haven't seen each other for more than a week now, and they've only got started on the goodies of gossip they've been saving up.

Then there's the eager little woman who wants to help you design! Ah, if she'd only had the time, she'd have been a great designer herself! All her friends tell her so! Last year, for instance, she found that old lace berth of Aunt Mathilda's up in a trunk in the attic and *what* do you (Continued on page 134)

Right in Size...Right in Length...

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RITESIZE

GIRDLES and PANTIES



FORTUNA RITESIZE two-way stretch Girdles and Panties, made with "Lastex" give your figure a smooth, beautiful line. Durably knitted for firm control, yet completely comfortable for an active young life. Easily laundered, modestly priced. You'll want several of them. Three sizes: Small, Medium, Large; in three lengths: Short, Regular, Long.

MODEL ILLUSTRATED \$2.00

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Link Fashion with Comfort

The Fall styles in Natural Bridge Shoes will delight your sole (no matter how you spell it)! See for yourself how lovely they are! Feel for yourself how comfortable. Write for name of nearest dealer.

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Hidden Cushions and Natural Arch Make Walking Delightful

Finger Fashions *KinKid* **Leather**



You're the winner when you spy *KinKid* LEATHER stamped inside a glove—for it's a veritable treasure of suave flattery and serviceability. Petal-soft, with a lustrous loveliness that soapsuds won't mar nor steady wear discourage. So—say *KinKid* LEATHER when you glove-shop—literally scores of smart styles—representing many famous glove makes. P.S. Suede glove fanciers should ask for gloves of *Suedura* Leather.

Wood & Hyde Co., Gloversville, N. Y.

THE DESIGNER'S PEST

(Continued from page 133) suppose she did with it? She used it backwards! It simply transformed her old black velvet. And she'd always wondered why some designer hasn't made boas of cabbage roses, or field-flowers. It would be *so* original. She looks at you coyly and says, "Now if *you* want to make one, I won't mind a bit. I won't even tell any one I had something to do with it!"

One of the real Draculas of the business is the apparently guileless creature who sinks dejectedly into your divan, gives you a Water Spaniel look of agony, and says, "Now I've come to you because I think you're the *one* person who can help me! Oh, it's a great problem...a vital one to me! If I hadn't every confidence in you I wouldn't be here." She sighs, shifts her position, and continues, "I want to put myself *completely* in your hands. Every one tells me I dress my type wrong! But you're a great artist. You have only to look at me...and you'll *know* what's wrong."

A noble urge sweeps over you. Here's your chance to do something for humanity. Closing your eyes to the eggplant lamé that she has on, you call for the simple black crêpe dinner-dress. The one that's fool-proof for all ages and occasions.

"Oh, I meant to tell you," Madame pouts as the dress passes before her, "I can *not* wear black! It does something *dreadful* to me..."

"Don't think of it in black then," you say encouragingly. "It's the line more than anything else..."

Madame shakes her head sadly.

"A straight line does absolutely nothing for me. You'd *loathe* me in that dress. I know! After all, I haven't been making mistakes all these years for nothing!"

It develops that she knows what neck-lines, what colours, what fabrics, what silhouettes she's looking for...and all that she really wants is your corroboration of her addled ideas. When the collection has been shown, she rises tiredly from her divan.

It's remarkable
HOW MUCH LONGER
sheer beauty LASTS

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CHIFFONS
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all due to the patented feature that stretches to absorb garter pull. You'll notice the difference when bending or stooping. You'll be delighted with their longer wear... their subtle flattery. Three proportioned lengths for correct fit. Fashionable Fall colors.

\$125

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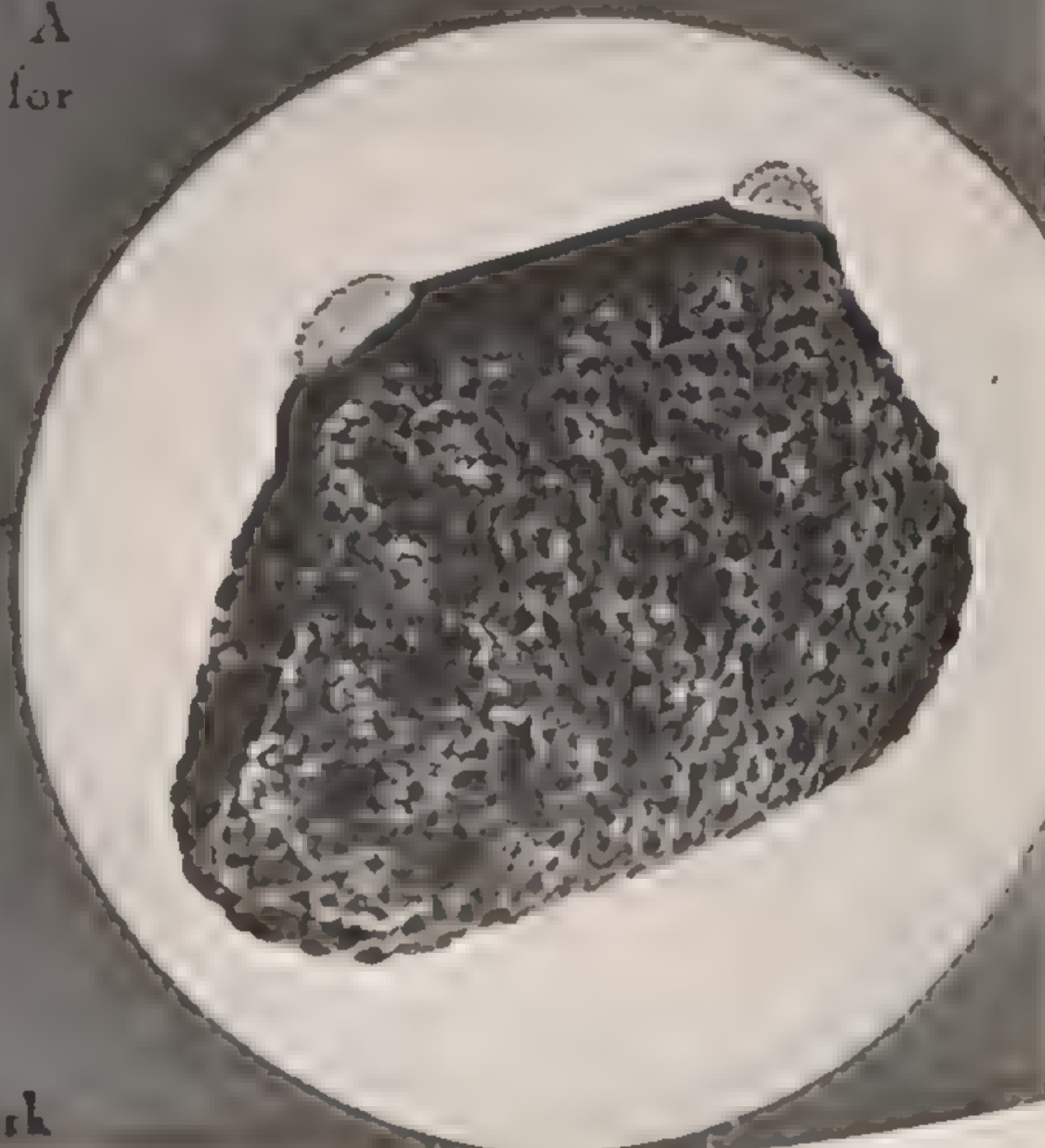
NIGHT *and Day*

A bewitching complement for Fall matinees or Winter midnights. Puffed flower clusters enriched by subtly woven silver lame threads and topped with two rhinestone spring locks. A masterpiece of detail — courtly in velvet, sleek in satin, classic in crepe or tulle. All the provocative new jewel colors as well as black. A Magid original — look for the Wings.

\$5
at better stores everywhere

Magid

30 East 33rd St., New York



THE DESIGNER'S PEST

"The only solution," she says, and there is still syrup in her voice, "is for you to design something *special* for my type. Why don't you make some sketches and give me a ring?"

Nothing is so agonizing as the pixie who offers whimsical criticism of your brain-children. Designers, like other artists, take great pride in their finished work. They want praise, and, if they must have criticism, they'd like it to be constructive. But when a woman sits in your salon and remarks, apropos of the turquoise tulle dance dress, diapered with tiny stars, "Now you *couldn't* have been serious when you whipped up *that* little number!" you can only take a very deep breath, and wonder whether a jury would convict you for strangling her with her own pearls.

If only the pests stopped here.

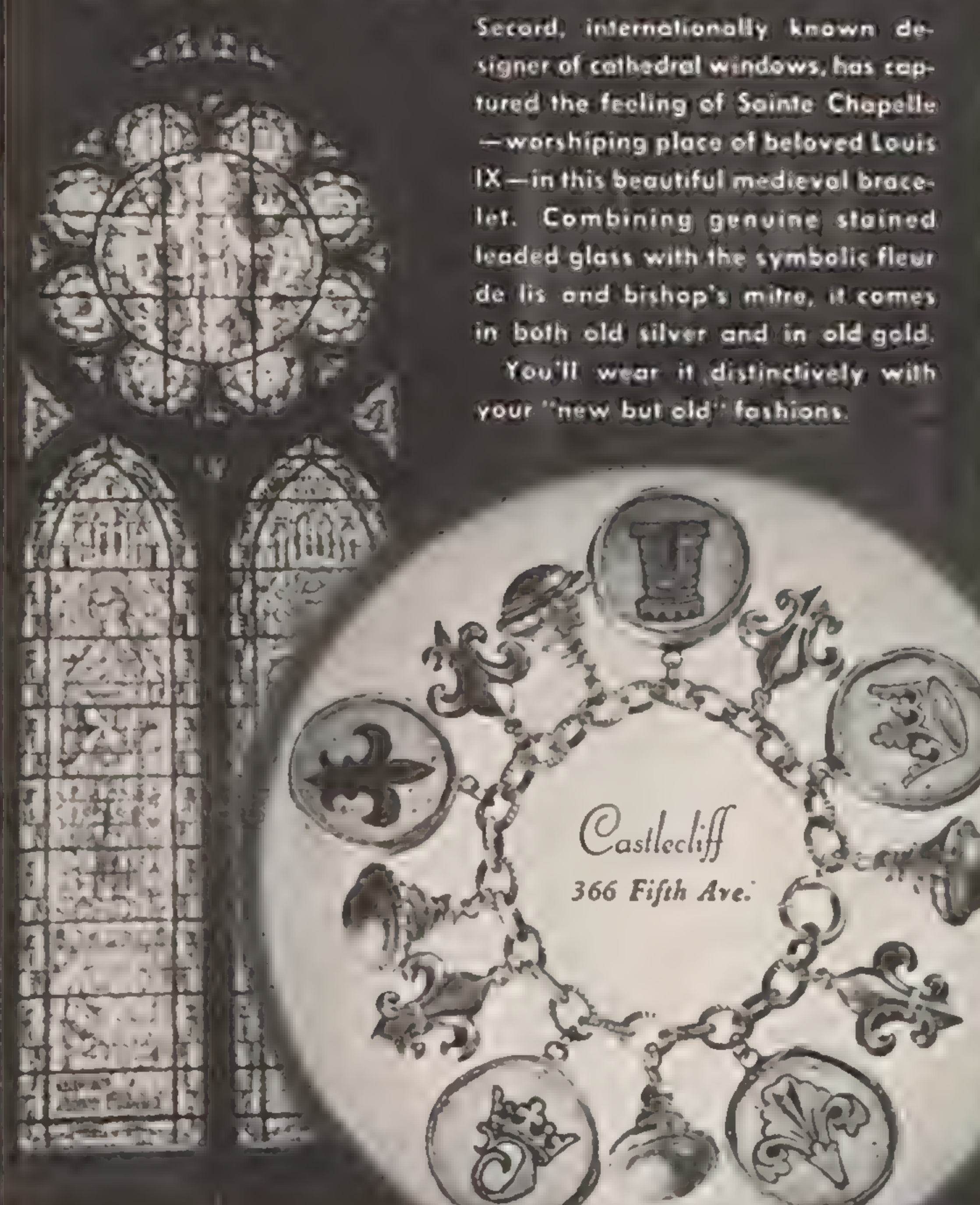
Ah no, there is still the woman who takes an entire day to order one dress and has her maid telephone you at nine the next morning to cancel the order. And there's the woman who comes late—when and if she keeps her appointment for fittings—and snarls if she's kept waiting. There's the woman who fidgets while the fitter struggles with her hem-line and complains when the dress is sent home, because it rides up in the front. And there's the woman who fixes you with an Antarctic glare when she discovers you're not the magician she'd hoped you'd be and transformed a forty waist-line into a semblance of your favourite mannequin's twenty-five-inch girth. And there's....

"Then why," you're asking, "are there any designers?"

Well, for every hundred of the above there is still *you*—the woman who looks appreciatively, buys enthusiastically, fits pleasantly, and returns inevitably! And there is still, Heaven be praised, the woman who comes out quite frankly and disarmingly and says, "I've no intention of buying to-day. I'm only looking." Such frankness makes sense.

And, of course, there is, and always will be, the pure sweet joy of designing on the mannequin who can't talk back!

Sainte Chapelle by CASTLECLIFF



Second, internationally known designer of cathedral windows, has captured the feeling of Sainte Chapelle—worshiping place of beloved Louis IX—in this beautiful medieval bracelet. Combining genuine stained leaded glass with the symbolic fleur de lis and bishop's mitre, it comes in both old silver and in old gold. You'll wear it distinctively with your "new but old" fashions.

Castlecliff
366 Fifth Ave.

Softly Tailored IN THE BEST ENGLISH MANNER

Sleekly tailored blouses in the subtle colors that are smart this fall. Rows and rows of stitching and clusters of tucks are used with restraint and good taste. Made of Minjay Satin, a shift-proof silk par excellence.

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A BRAND-NEW WINTER

By Elizabeth Ives

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As naturally as slipping a diamond bracelet around her graceful wrist, the lady-of-fashion puts on Trillium Gold Label Satin Slips under her most alluring gowns... she knows they're fashion-fitted to accent youthfulness... their pure-dye silk threads will outlive any slip she's ever owned because of their new, special construction... seams double-stitched for longer, LIVELIER wear... and actually improve with washing... nor has she any trouble getting her exact size (32-40, both regular and short lengths).

Look for Trillium's "Gold Label" on the soilproof cellophane wrapping at all leading department and specialty stores. \$2.98

TRILLIUM
136 MADISON AVE., NEW YORK

I AM arranging my winter. I am sitting at a desk, pencil in hand, upright, determined, implacable. Four months of uncounted, genial hours lie behind me. Casual hours shall stay there!

It was fun this summer to cultivate the illusion that my own peas and carrots tasted not at all like A. & P. peas and carrots and to weed through a long afternoon. It was pleasant to sit under a tree and to drift back into my 'teens by idling through a book of poetry once again. It was gay to have a house littered with tennis-rackets, fishing-rods, and guns and to spend a morning drinking enormous cups of coffee in the sun on the porch, while arguing about what to do with the day as the day passed.

But I want to make the most of this winter. Now I am through with drift, confusion, the inability to say "No!" I am planning my winter.

First—with electricity, I shall expand my one maid. With efficiency, I shall stretch her. For she is my source of leisure and freedom. She is the foundation on which my winter rests.

She must be either Scotch or Finnish, because, in my experience, the Scotch and the Finns can be counted upon for sufficient intelligence to cope with both electricity and efficiency!

THE SEARCH FOR TREASURE

I shall search for her in the fifties and sixties on Madison and Lexington Avenues. I shall stop at Sally Plunkett's agency first. There you do not have to give your personal definition of the phrase, "waits on table" as if there were a dozen possible interpretations.

I shall stop at Berta Carlson's next, because she specializes in the "general houseworker," and her waiting-room always looks like Shubert's in a bad theatrical season. You can always find some one there.

Then, I'll go to Mrs. A. E. Johnson, because she makes a special effort to save me those endless, bewildering interviews by selecting for me only one or two of her best workers. And I'll telephone Nielsen and Seabury, A. Anderson, and Charlotte Gordon and see what their card catalogues can send to my door.

FIND THE TYPE

I will take the time to call on all of these people, because I am determined to find the type of maid I know I want. I will be willing to compromise on experience. But no matter how dust collecting on and under the sofa haunts me, I shall not stop looking until I have found some one who is eager to learn new ways and who, especially at eight o'clock in the morning, will be "easy to look at."

Once acquired, this paragon shall have every available electrical gadget. After all, she is running the type of household which, some twenty-five years ago, before immigration quotas and the rise in wages, was run by two or three maids.

Devil may care



BEAUTY in a madcap mood, impish yet demure... cunningly concealing a sublime virtue, the magic Foot Delight cushion, "secret of lively feet that never tire." Bancroft Walker Co., Waltham, Mass.

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Your legs are in the limelight. Skirts are short; hose exquisitely sheer! Emphasis is on grace and glamour. Don't spoil the picture with an untidy tangle of hair or rough stubble. Have lovely legs, smooth and hair-free the easy way. BELLIN'S WONDERSTOEN DRY-METHOD works like a charm. It *erases* needless hair *instantly*. Carry it in your make-up kit and use it anytime—whenever needed. There's no mess; no odor; no heating or pulling. Physicians have sponsored WONDERSTOEN since 1907 because it is safe and sure. WONDERSTOEN is obtainable at drug and department stores; or if you wish we will send it.

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You don't feel girdled when you wear a "Soft Skin" but admiring eyes tell you that your figure appears divinely molded. Lovely, light and soft, it will not twist or "hike-up" and is guaranteed non-run. Popularly priced at leading stores everywhere.

Girdles, Panties, All-in-ones of Lastex and Bemberg... fashioned to fit.

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A BRAND-NEW WINTER

The usual family breakfast is a two-hour affair with the first person demanding it at seven-thirty, and the last struggling in at nine. My Hilma in the kitchen, dawdling over an egg for this one and, twenty minutes later, an egg for that one, is harassed by the thought of unmade beds and a rush from nine to twelve. Yet for two hours she must stand almost, but not quite, idle.

She shall have those two extra hours in the morning. My contribution will be to plug in sockets!

By seven-thirty, she can be through with the preparation for breakfast and ready to start her day. By that hour, she will have coffee in the Silex. She will have toast in the automatic toaster. This, incidentally, rings a bell in case you are too sleepy to notice when the toast is done. It then keeps the toast warm until you are able to pull yourself together enough to eat. Bacon and muffins in the muffin-warmer will stay hot, but not burn. Eggs will boil to the second in individual, automatic egg-boilers. And each member of the family, without keeping any one waiting, and yet in his own time, can drift in to a placid and hot breakfast.

And by nine-thirty, Hilma will not be just starting her housework. By then, she will have the beds made, the bathrooms cleaned, and an edge on the dusting.

The tea-hour is another meal for which two hours has always been spent doing fifteen minutes worth of work. By having my hot-water urn electrified, I will give Hilma these two hours also. (Victor Obler is clever at this type of tinkering.) I will use my breakfast muffin-warmer for tea buns. And friends can drop in early or late. Hilma will only have to interrupt her ironing momentarily in order to answer the door.

WHAT ABOUT THE LAUNDRY?

This brings up the always-debated question, "Will one's paragon do laundry? Will she have time to do laundry?"

The maid who is intelligent enough to run a household and attractive enough to serve a dinner will not do laundry. But she can, and usually will, feed it into a washing-machine.

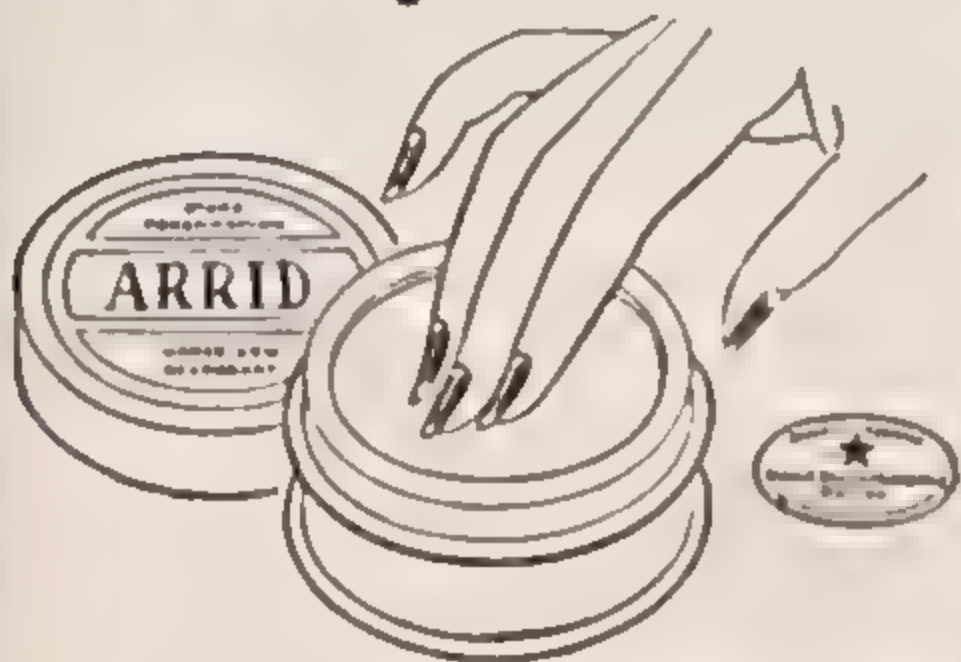
In their early days, washing-machines were much criticized. Clothes were torn and dirty, clothes came out a fine, uniform shade of grey. Like the first cars, these machines were dashing to have, but definitely not useful.

Now the spinner-drier has eliminated all danger. The swirl of the waters and the metal fins have been so perfected that clothes last longer washed in a machine than when done by hand. The mystic word, centrifugal force, explains the change to the initiate—of which I am not one.

I only know that after seeing a machine do laundry some years ago, I refused to own it. Now I consider the most expensive machine as basic an economy as a Ford car in the country.

For that huge pile of towels, wash-cloths, children's knit underwear and cotton sweater suits, candlewick bedspreads, bath-mats, and dish-towels, a machine eliminates the entire laundress problem. For uniforms, dresses, table- (Continued on page 139)

New...a Cream Deodorant which safely Stops Under-arm Perspiration



1. Does not harm dresses—does not irritate skin.
2. No waiting to dry. Can be used right after shaving.
3. Instantly checks perspiration for 1 to 3 days. Removes odor from perspiration.
4. A pure white, greaseless, stainless vanishing cream.
5. Arrid has been awarded the Approval Seal of the American Institute of Laundering, for being Harmless to Fabrics.

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ARRID

39¢ a jar

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(Also in 10 cent and 59 cent jars)

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Type"



A few of the fine shops
where the fashion on
page 17 may be obtained

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in October, **NEW HOME FURNISHINGS**

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In November, **House & Garden** brings you a fascinating Portfolio called "THE HOME OF TOMORROW." Outstanding modern architects will contribute sketches and ideas for homes of revolutionary style and construction. **House & Garden** will present a thorough study of new materials and equipment which are applicable to the home of today—or tomorrow.

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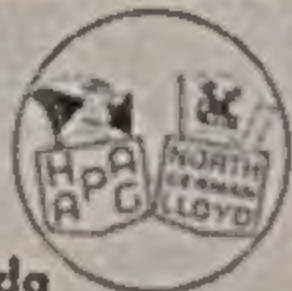
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In Beautiful Geyser Park

A BRAND-NEW WINTER

(Continued from page 137) linen, tailored satin and silk lingerie of the laceless variety, it eliminates the arduous part of the laundry. The skill required often reconciles an intelligent maid, and she can probably be persuaded to do the ironing if you can manage her time to permit it.

Few solitary workers can get along with only Thursday and every other Sunday out, unless they are of the grim, drudge type so unexhilarating to live with. To solve the problem of freedom for Hilma and freedom for me, there is the "Carrier Call."

This is the two-way talk system that can be found at Ham-macher Schlemmer's. It takes the place, where there are children, of the "sitter." By this device, the lightest footfall, the slightest whisper in your children's room can be heard as far as one mile away by some one sitting or walking about in a room that contains the receiver of the instrument. The transmitter can be placed anywhere in your children's room. The only requirement is that the two connected rooms be on the same unit of wiring; that is, have the same electric meter.

Suburban friends can have their homes wired on one meter and watch over each other's children as closely as if they were in an adjoining room. Friends living in the same apartment-house can have one nurse care for children on far separated floors.

Of course, the vacuum cleaner, the automatic iron and the mangle, the electric mixing-bowl, the chafing-dish, and the buffet server are taken for granted, and the department stores and specialty houseware stores have a large selection to choose from.

PLAN FOR EFFICIENCY

Now as to "stretching" the maid with efficiency. I must assume that, if she were executive, she would not be doing house-work for me. And so I must be willing to take the time to organize her in order ultimately to save my time.

At nine, I shall not only plan the meals, but plan her day. All the extras, such as "shining silver, one to three o'clock," "handy man to fix shades at four" will be jotted down, as well as the hour-by-hour routine. Olivette Falls has a mirrored pad that adds a bit of zest to this humdrum fifteen minutes.

Such a system organizes the muddler, pushes along the putterer, and checks me up. It keeps me from expecting the impossible and shows me just where the load of my household lies. It eliminates "the-woman's-work-is-never-done" attitude in a maid, and, therefore, many a grievance. For it indicates just when everything should be done and when there should be time off.

Then I shall walk through my apartment with the eye of an efficiency expert with a passion for eliminating motion. I'll borrow short-cuts from those kitchen-planners whose diagrams are made so much of by builders. There will be eliminated the knickknacks that collect on table-tops and make a table take ten minutes to dust instead of a few seconds, the read books that clutter desks, the litter of photographs on the piano.

Instead of having Hilma spend hours polishing table-tops marred by burns and stained by (Continued on page 140)

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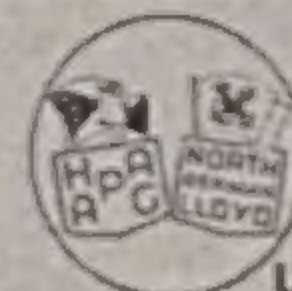
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Recipe #1 TAILORED ENSEMBLE

The tailored Shuglov below is a smart necessity with tailored costumes! . . . Suede* finish, kid* trim and alligator* toe and heel. Black or Brown. Concealed Talon fastener.

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TRIMMED SUEDE ZIPPER

Shuglows

BY GOODRICH

Recipe #2 FORMAL FUR ENSEMBLE

Fur wrap, velvet hat, and when it storms, the Shuglows below! The only protective footwear vying in elegance with formal clothes. Kid finish*, alligator and patent trim*. Black or Coffee Brown.

*Patented Textran process



TRIMMED KID ZIPPER

Where? shall I find Shuglov Zippers?—at better shoe shops—department stores everywhere!

GOODRICH FOOTWEAR
WATERTOWN, MASSACHUSETTS

A BRAND-NEW WINTER

(Continued from page 139) cocktail glasses, I shall have W. and J. Sloane polish all the tables with their heat-resistant, alcohol-resistant finish. There is practically nothing that can make a lasting impression on this finish.

And now for that new leaf for myself! I shall not allow myself to be nagged by domestic details all day long. From nine to ten, I shall order meals, plan, make little lists, telephone, and be telephoned to. Then I shall be through—definitely through!

RIDING A HOBBY

I shall plan a time for my hobby. I shall guard that time selfishly—egotistically. I know that it is hard to keep personal interests, that it is much easier to give way to the demands of family and friends. But I will cling to these interests. The grist for the divorce courts comes from those women who, having no interests, create situations. After all, the days must have some drama. Most men find it in their work.

I shall have time for my friends—more time because I'll plan for them. At least twice a week I'll always be home for tea or cocktails. People will know I'm available then. And I will be able to say "drop in" without any tedious arranging.

And then I will have biweekly Sunday-night buffet suppers. They will be informal, elastic as to number. And I will make my cook's reputation with a "*spécialité de la maison*."

If I have a definite time like this for entertaining, I won't let months go by without seeing old friends, while I dash busily about with people who don't particularly interest me, just because they happened to ask me.

I'll plan in advance to do those "worthwhile" things one night a week. I'll sign up for symphony concerts and opera tickets. I'll get seats in advance for the few good plays and for The Theatre Guild. There will be no more of this drifting into a neighbourhood movie at the last minute!

And on that same-one-night-a-week, I'll go to "The 18 Club," or "The Famous Door," or see the ice-skating at the Saint Regis. I'll see those places that sound fun instead of just saying, "We must go sometime."

And I'll read books again. I won't snatch up the *Reader's Digest* on subway-station platforms, or dash into a lending library to find everything out except detective stories, or depend on the Guilds. For seven dollars for six months, I'll join the New York Society Library. A man will bring to my door two books, of my own choosing, every week and take away the last week's books. The thought of two new books soon to be at the door will spur me on to reading every night for at least a few minutes, to reading on buses, and while waiting for people.

There's no excuse for a muscleless, physical and mental spread. I'll get an exercycle from Abercrombie and Fitch, I'll play squash at The Shelton, or the Cosmopolitan Club, or the Court House. I'll keep on my toes. I'll attempt intelligence.

No drift. No confusion. This brand-new winter is going to be "different"—maybe.

How to order Vogue Patterns by mail

Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., and, in Canada, at 21 Dundas Square, Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C. O. D. delivery. Please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

Prices of Vogue Patterns

215 \$2.00	224 \$2.00	S-4096 \$1.00
216 2.00	225 2.00	S-4097 1.00
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RESORT NEWS

A report of resort fabrics in the American market, and illustrations of French resort fashion news, will follow in the November 1st issue.

"Vogue Says" for a Bright New Season

This is an important season for accessories, and the quotations from this issue, "Jewels, Accessories, Furs" should prove of tremendous value to you in your promotions. Use "Vogue Says" cards not only in your windows, but in your main floor displays to call attention to your new accessories and to emphasize their importance. The first four quotations, in heavy type, are mounted on free display cards; you may make your own cards from the others. For the four free cards, write Vogue's Merchandising Service, 420 Lexington Ave.

FREE CARDS

Vogue says: "This is the year of Whopping Big Jewels."

Vogue says: "There's a passion for pearls."

Vogue says: "Have an Alaska sealskin hat and muff to match your coat."

Vogue says: "Muffs hold hands again . . . night and day."

Additional quotations not made up on cards:

JEWELLERY

Vogue says: "There's an influx of Indian jewellery."

Vogue says: "Six bracelets clanking like handcuffs on one wrist."

Vogue says: "Wear a jewelled pin, big as a powder-puff."

Vogue says: "Earrings climbing half-way up the ear."

Vogue says: "Gold, gold, gold."

Vogue says: "Dog-collars almost up to the ears."

Vogue says: "Dangling, dripping, fringed motifs are a sign of the Hindu influence in jewels."

Vogue says: "Strong is the craze for coral."

Vogue says: "Topaz and yellow gold are a famous old team revived in this season of revivals."

Vogue says: "A new gold rush to give you a gilded look."

Vogue says: "Paste diamonds are new pretenders among jewels."

Vogue says: "Paris now loves pendant earrings."

Vogue says: "Side-combs and hairpins encrusted with jewels."

Vogue says: "Clumpy clips make any costume important."

FURS

Vogue says: "A bolster muff of silver fox."

Vogue says: "Leopard fur is being worn at night."

Vogue says: "Caracal is being quilted like a coverlet."

Vogue says: "Zorrino is a new fur—South American skunk with the white left in."

Vogue says: "Bearskin has been civilized for a jacket to be worn in town or out."

Vogue says: "Have you felt the snugness of an ocelot coat cut like a dress?"

READY-TO-WEAR

Vogue says: "A mediæval dress for a candle-light dinner-at-home."

Vogue says: "Victorian dinner-suits."

Vogue says: "Classic black chiffon that every woman may wear."

Vogue says: "Modified fulness in your skirt front, makes you look taller, and narrower in the beam."

Vogue says: "Square shoulders minimize your waist."

Vogue says: "Try that new throat-hugging Victorian neck-line."

Vogue says: "A tucked panel down the front of your dress adds vertical inches, subtracts horizontal ones."

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